2016

Medium Format Black & White Photography

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Introduction

The time of this writing is late in December of 2015. My journal document of 2015 and a text document about film from it both have been readied for printing. Now I am ready to begin a journal about film for 2016.

My goal is to produce black & white silver gelatin prints on paper from silver negatives. That means that salt prints are out. Salt prints do not use gelatin in the formula. I do like them and I just had to spell that out because I get distracted easily into doing way too many different things. One photographic process is complicated enough. Paper negatives could be done, however **my emphasis is on using film or glass for negatives**. Paper negatives will be used as prep for glass plates as they are similar.

Medium format cameras will be used to make sketches for Large and Ultra Large format glass negatives. 120 film is not the only film I'll use. There will be some 70mm films in 616 or 116 cameras. Likewise, the glass plate cameras vary in sizes.

Film will be enlarged, using a Beseler 23c II enlarger. My maximum size is 16 x 20 inches. Glass plates will be contact printed; the largest size I can make is 12 x 15 inches. Paper negatives could be done either way, depending if I ever make a reflected light enlarger. Anyway, contact prints will be made of the medium format negatives on silver gelatin paper.

It is possible to make digital copies of glass plate negatives and then enlarge the print-out to use in making larger contact prints. I do have a huge 18x22 contact printing frame for that. That may be something I'll try.

This journal will be a series of reports about making silver gelatin black & white wet photographs. The journal I made last year had so many different subjects included that an extraction had to be made that was limited to medium format photography. I'll try to avoid doing that again.

My subject matter is the city mostly but I want to do some portraits, too. Those two statues I have will start the series. And I love trees, however I'm not going to do nature shots. Trees will have to be part of the city landscapes. I like grungy backyard scenes that have a church somewhere on the horizon.

b5 p4 08 Grungy Backyard.jpg I'll leave images in high resolution

Scanning will be necessary in order to make this document. However, digital printing from scans is not the goal here. Scanning will be used to print this book, not the photographic prints themselves. Digital photographs will be taken of the wet prints as they are too large to scan with what I use. Those digital photographs will be added to this book.

A Beseler 8073 Anti Newton double glass negative carrier was purchased. It is made for 120 film. However, it can hold 70mm film, too. Screws have to be undone some but it can work. The long sides only butt the 120 film which floats in the space. There is more space over to the screws the larger film fits into if screws are loosened. The film then slides under the sides. The image is not cropped by the opening like a 6x9 carrier does. That is a big deal that I am excited about! That means I can actually make wet silver prints of 70mm film! I don't know if the image will have cropped corners or not yet. Even if it does, I can still print 70mm in the darkroom without getting a 4x5 enlarger. NICE.

Prints will not be dry mounted; they will be hung from archival tape or put into plastic corners. I bought blotter paper and parchment paper to cover prints with in the stack. I was going to buy a dry mount press new, 18K, but will wait until I find out how it goes this way. If I cannot get acceptable results by over mating and even printing small with white huge edges then maybe. The subject is hugely discussed over and over. Some do and some don't. I have to see what it looks like not to.

A ferrotype plate was purchased and that is something I have to learn how to do. Glass does not work I found out. Glass is not smooth enough.

Tape was bought and a nice dispenser to wet with automatically so I can stretch paper like they were watercolors. That makes fiber paper flat.

Now if they only stay flat in the frames I can save some money.

Now I am trying again to paint the bellows of a Kodak camera with Plasti-Dip. Many layers have been applied. It almost works. The camera can no longer be closed, and new pinholes appear after it is reopened. Even if it is left open, new pinholes appear. More layers are applied. I sent an email to the only camera repair place that I trust to replace bellows, baldmtn.com and he replied. The cost will be $60 plus that of shipping and the new bellows direct to the supplier. Not

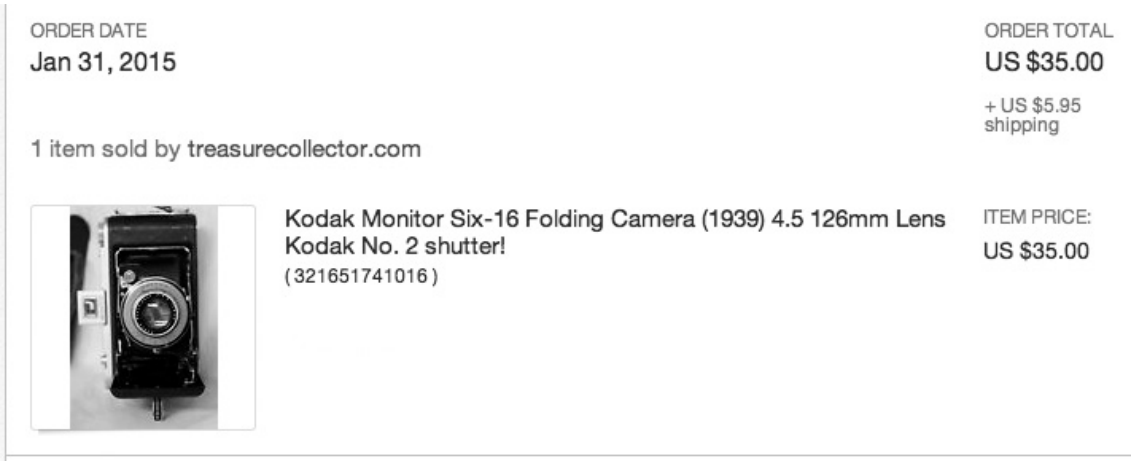
bad. I'm going to do it. A Kodak Monitor 616 will be sent to him to CLA and replace bellows tomorrow, 12-18-15. A huge and super powerful new flashlight reveals many many holed not seen previously. It is important to even stick a light bulb inside the bellows in the dark. It is hard to see underneath and along the edges way inside. Testing with film or paper may help. One sheet can be taped inside and the camera taken out into bright sunlight and waved about, then develop the film or paper to see. New bellows will eliminate the need.

Fixing cameras is definitely on the agenda. I'm determined to get at least one Kodak bellows functioning.

This document will follow cameras, film shot by them, and prints made by them. Each chapter will be a roll of film, a description of the camera, and all prints made from that roll. Sequence by date will not be possible with the prints. But it will be easier to keep track of the prints.

Any 70mm film I shoot will be cut into individual frames and put into envelopes like the archive box that holds the old ones. The envelopes are not archive in that one. I will fold something. Gloves are in order. Freestyle, WEB423506, Cotton Darkroom Gloves Large - 4 Pair, $3.99

December 18, 2015 I sent a Kodak Monitor to Ken Ruth for a new bellows and possibly a CLA. No more will I paint bellows. Ebay bought:



Dec 19, Two old 70mm films were scanned again, this time as high quality. As long as I am going to retouch the negatives I may as well do it in HQ. 4800 dpi

was used and 16 bit gray. I'll need the full program of Photo Shop again to do it with. My outfit can only do 8 bit gray.

Topics were listed that could be chapters or folders or pages documents. They are: MF, 70mm, Plate, 35mm, 6x7, 6x9, Print, Scan, One (as is one camera, one film, one developer), Paper, Digital Negatives, Tech (as in many developers, toners, bleach), and Cameras. Emulsions?

Currently I have two, one is a folder called 70mm, the other is a Pages document, this one, called **M**edium **F**ormat **Film**.

December 21, 2015 My gizmo from India arrived today. It is a brilliant waist level view finder for the Zeiss Ikon cameras that do not come with one attached. The finder has its own box. It was the only one on the web at the time. I bought it with very little hesitation. The excellent images were downloaded from the web site description. It was $36 and free shipping. way cool!

It is bigger than a Kodak one or even the Voigtlander one. Those do not come off. This one went on snugly to the f3.5 Ikonta. Nice. That is my best Ikon camera.

I only learned about this from an instruction manual reprint for Zeiss Ikon cameras I ordered and got from England.

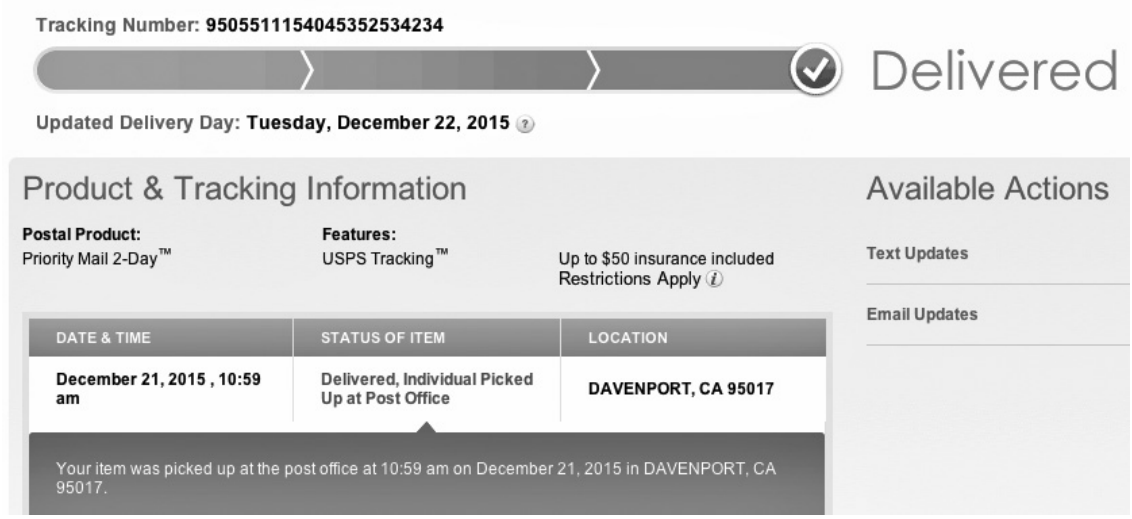
I'd like to get close up lenses and filters and a lens hood, too.

Zeiss Ikon viewfinder 437/2 with Original Box.

December 23, 2015 has me looking at 122 cameras. I want a horizontal one with red bellows, different speeds, a glass lens in front of the shutter, the piston, and a clean viewfinder. I do not know if that is even possible.

Besides that, the one on the right has rivets holding the front on the bellows. One camera had screws, missing, there. I want this horizontal model because the vertical one I have has a loose front and this design may be more stable. Red is Seal hide, which is more durable, black is Cow hide. Both are better than the cloth used in later cameras that have so many pin holes the cameras are not usable unless bellows are replaced. Which I am having done now on a 616 Monitor.

There is a thing on the 122 camera that tightens the loose front part that I found to work. So, I went and bought spool adapters to use 70mm and 120mm film in it. Ilford sells 9cm film that is over 3 1/2 inches wide. That IS 122 film to roll my own. So, I'm content for now with what I have already.


Tracking Number: 9505511154045352534234
Delivered
Updated Delivery Day: Tuesday, December 22, 2015
Product & Tracking Information
Available Actions
Postal Product:
Priority Mail 2-Day™
Features:
USPS Tracking™
Up to $50 insurance included
Restrictions Apply
Text Updates
Email Updates
DATE & TIME
STATUS OF ITEM
LOCATION
December 21, 2015 , 10:59 am
Delivered, Individual Picked Up at Post Office
DAVENPORT, CA 95017
Your item was picked up at the post office at 10:59 am on December 21, 2015 in DAVENPORT, CA 95017.

My 70mm project has been increased by the purchase of a 2 reel Patterson system. It was just to get a smaller tank.

The Pages view of thumbnails, shown on the side, left side now, can be adjusted on the lower right of that area. Slide the spacer over to see them.

A new folder was made called Cameras. I am a camera collector. Get used to it. Now I want to fix the old cameras. I am just starting.

My interest in the horizontal camera could be called a 122 project. I have a vertical one that works. 70 to 122 spools have arrived, 120 to 122 is yet to be shipped. Ilford sells 9cm film rolls that work for 122 film spooling. I'll buy some this year.

December 31, 2015

This iMac computer broke. I had to take it into the Apple store in Shadyside. They fixed it for free. The same thing happened with the MacBook. They fixed that, too. Parts for these 2011 models will not be made after or in 2017. This one is only worth $380 on a trade-in today.

My books for 2015 were printed at OfficeMax in Monroeville. It cost $225. Color costs .66 a sheet to print but only .15 for B&W.

I bought paper notebooks for journaling. There is one that fits my back pocket for shooting film, one for the darkroom, and one for the front room desk. But, I'll keep the Time Machine hard drive plugged in from now on. It is the one with the longer plug, the gold stripe drive.

Carry a Camera

If you carry a camera you are more likely to take some pictures. That is the reason why I chose a Zeiss Ikon camera. It takes the biggest pictures at 6x9 and that is what I want. Even so, it fits into the left front pocket of my bluejeans. It also fits into the back right pocket or into different pockets of my winter jacket. I could carry two if I tightened my belt; those cameras are heavy!

Straps are not to be trusted. The cameras are too old to use the supplied leather straps. There *is* someone online who makes new straps but I have not gotten that far in restoring cameras, yet. Yes, my camera had to have some work done on it. Plan on it.

My main camera is a Pentax 6x7. It is huge, very heavy, and I wear a new strap with it. Lenses can be changed and they are huge, too. I have to be really serious to use that outfit. It is not an every day item.

The Zeiss camera has a little metal window that slides over to cover the film advance red window. That way, when it is closed, modern film will not be light struck. My first camera, a Voigtlander, does not have such a window. I cover the area with an end flap from a film box. The card can catch on my clothing. But, I never tested the idea that modern film will be light struck... Perhaps I should. I like that other camera, too, the Nettar 6.3.

Everything that I need to take film pictures can be carried with me. Film can be in a pocket if I wanted to make sure I'd have enough. However, I usually only have the film that is in the camera. It takes 8 pictures.

A light meter is small enough to carry. It is not really necessary if you memorize the Sunny Sixteen Rule. That can be carried with you in your head. I do use a meter to have a reference as I am still learning the rule.

A rangefinder is even smaller than a light meter. Close shots will need it. The Voigtlander has a focus scale on the back of the camera. It is too small for me to read without a magnifying glass. Scale Focusing is what it is called. Snapshots can be taken if you use the red dots on the camera.

There is one other item that was only recently collected, it is a brilliant waist level viewfinder. I wanted it after I saw it listed in a printed camera user booklet for my

model. My other folder 6x9 cameras have such finders as standard equipment on them. This Zeiss Ikon does not. It has a stub that the brilliant finder slides over. The finder is larger and easier to use than the other ones and was worth getting it from a seller in India of all places!

A notebook. I got a larger one than what I used in 2015. It may be changed to the smaller version. I like to write notes so the larger one may be kept. It does fit into my corduroy pants back pocket and into my winter jacket.

Filters would be nice but I don't have any handy. They were used on these cameras. Color ones and close up ones. I have a huge collection somewhere to go through. Probably have some.

The camera has a timer so I could get into the shots. That eliminates the need for a long shutter trip cord. Actually, this camera has a button to push so I could not even do that. I'd need a very long cable release. There is a hole for one.

A tiny tabletop tripod could be added. Indoor timed shots would need it.

"Keep it Simple" is a good rule to follow. Film photography need not be all that complicated. Learn the Sunny 16 rule, Scale Focusing, and how to estimate distances in meters. Then all that would be needed is the camera and film. It is easy to shoot a full roll under the same lighting conditions.

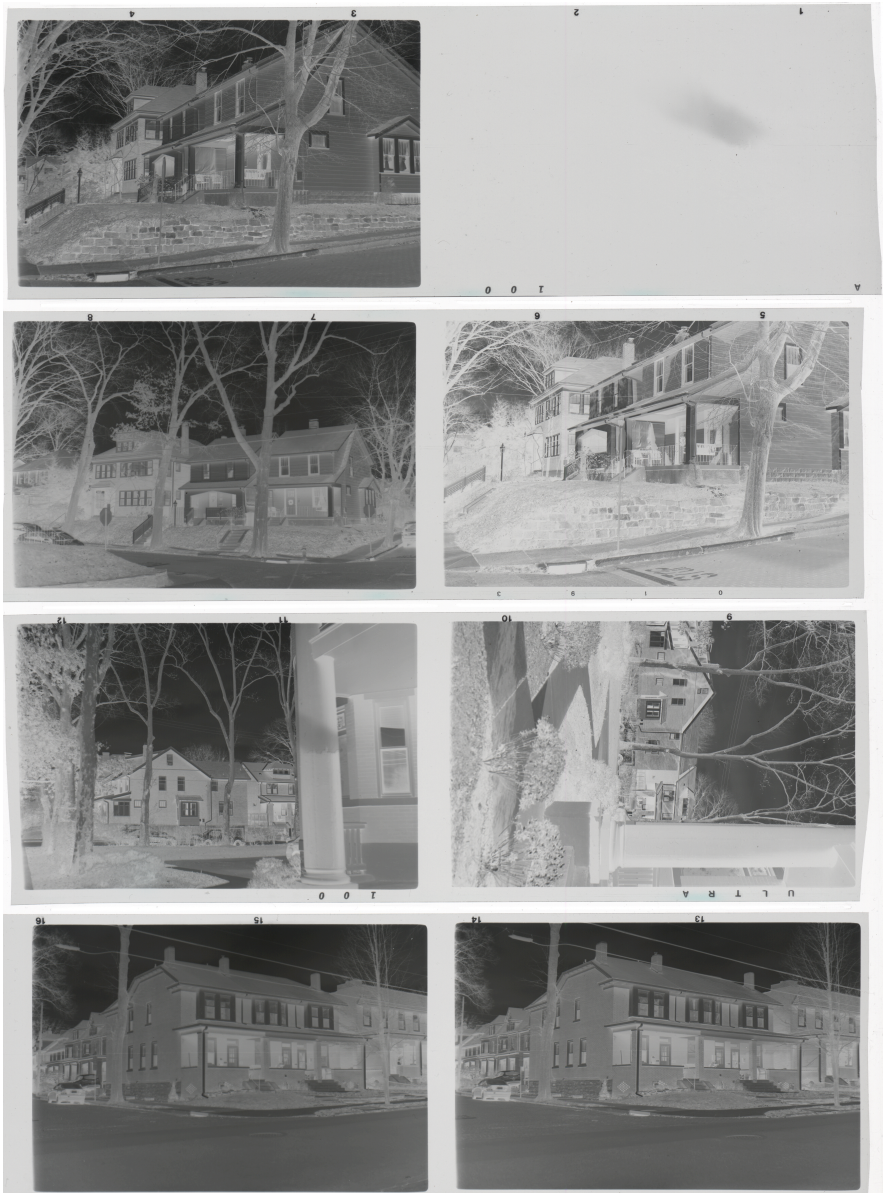
February 3, 2016

New information from Carson Grave's book about printing indicates that plastic sleeves are not good to use. He advocates using acid free paper and boxes to hold everything. Aarugh. My system needs to be updated.

2016 Film Negatives

33

Arista 100, Zeiss Tessar J65019



First Negs in 2016
Jan 1-2,2016

1. oops, & light leak

2. 40 f5.6 1/100

3. sun f16 1/100

4. 320 Low f3.5 1/100

5. Sun f11 1/100

6. 40 f5.6 1/00

7. 30 f5.6-4 1/100

8. 30 f3.5 1/100

01 N 16.jpg

01

P3 16.jpg First roll, Positive #3, date
There were problems from the first shot. The day was heavily overcast and that was the mission, to shoot film on an overcast day. The camera didn't seem to open properly. The trigger under the lens may have gotten behind the push lever and I had a go at moving it. In the process a shot got tripped or didn't, whatever. I had to advance the film because of the double exposure preventer thing.

The images are arranged right to left and top to bottom. So, the first shot, on the top right, is blank. Well, that IS what I was planning on doing but not the way it happened. A blank frame is needed to determine maximum black when contact printing. More on that later. And there is a smudge; more later on that, too.

When I go out to shoot film, the Sekonic Studio Deluxe light meter is taken. An incident light meter reading is taken just prior to each shot, when I remember to do it. It is simply pointed towards me, level with the horizon. That is the first number for each shot. It gives me an indication of how bright it was at the time of the shot so later I can figure on it.

The Sunny 16 Rule goes in my head. I try to use it to make exposures. The dial is very hard for me to see on the meter since it is so small. I also just want to guesstimate my shots to get better at it. I like to feel connected to the light. For example, the film speed is the setting for the shutter. In this case the film is rated at 100 and the film speed is set to 1/100th of a second. Bright sun is f16. That is where the name comes from.

Bright Sun is relative. Shadows are used to tell if it is bright sun or not. Hard and sharp edges denote bright sun. In the winter the sun is not as bright as in the summer. So that knocks down the meter reading some. Air can be clear and dry or thick and damp, which blocks light. Even if shadows ARE hard edged, light intensity can be lower.

Shots number 3 & 5 were both taken when the sun came out. I had to hurriedly change the aperture to get the shot before the sun went back behind a cloud. I guessed wrong at f16. Not enough light was taken into the camera. The shutter speed stayed the same for the entire roll. Those two negatives are very thin and too light; not much detail is in the shadows.

During the shooting of this roll, I looked intently at the mechanicals on the camera. The film was wound to the end when only half way so I could look at the lens opening during test shots. A flashlight was used just to see the iris blades. What I determined was that the lens is not right. It works as is but not as it is intended.

The camera was carried in my jeans. Not really comfortable but doable. Note taking is a pain but I need them to record the light levels and exposures to get better at guessing exposures. Two small notebooks were combined into one thicker one, having music note pages made into a thinner version. I may use that book instead of the larger one.

So also were taken the light meter, and the rangefinder, and the Brilliant View Finder. That view finder was a joy to use. It really works much better than the smaller ones I'd had to use on other cameras. It just has to be taken off if you plan to close the camera and that is a pain to put away all the time.

A rule of thumb is that bright sun is 320. Actually it is less. The light meter, when set to 100 ISO makes bright sun at between 160 and 320, on the line between the two. 1/100 speed is the little dot next to the 125 speed on the dial. The High Slide must be inserted in the slot on the top of the meter. When it gets dark, the slide is taken out and the Low Scale in black is used instead. The last two shots used the Low Scale and came out great.

In that case, setting the light meter as I said, the Sunny 16 Rule makes Overcast at f5.6. Three stops more light. It works.

Dark subjects will still need more light. Backlit subjects will need more light.

Shot number 2 had a light level reading of 40. F5.6 is on 30. Close enough. Focusing was something I played with. That shot had the focus set closer than infinity. The buildings were not so far that a closer focus would or could make better? I hoped. So I set it at between infinity and 15 meters.

This camera uses meters on the focus ring and I had to use the new rangefinder accessory instead of my old one. They are all old but this is a new old one. This Russian one works at far distances. The rangefinder said that the distance was between 10-infinity. 15 may have been better.

The third shot had the sun come out and I just did a f16 not taking a reading. Focus was on the edge of infinity and I was closer, standing at the stop sign not back at the steps. The aperture is so small that no difference may be visible regarding any blurriness.

This is where I started to notice the mechanics going bad or different. Lots of notes were made in the shooting notebook.

Jan 2, 2016 The low scale was used on the Sekonic meter. That hasn't been done much as yet. The reading was 320 but the black arrow had to be used. The 1/100 dot is one dot away from f2.8! f3.5 had to do. It came out right. Focus was set on the edge of infinity. I aimed high to crop out a car roof I was behind. The bottom shutter lever started to move freely. A flashlight was used to see that the iris was closed.

I went home and rolled up the film.

Do not advance film and push the button without cocking the shutter first.

No. 5 shot has the most sky detail of any shot. I used f11 instead of 16 to allow for the dark bricks of the far buildings to show more detail. Infinity was used. Even more light was needed.

Shots 7&8: Clouds obscured the sun again and light fell to 40 then 30. The High Slide must have been in. Detail under porches was wanted so more exposure was given. The Brilliant Finder helped me to compose the shots so that they were not tilted. They are also better left to right including what was wanted in the shot. I discovered that the finder turns sideways!

My notes say to develop long to increase contrast because it was so heavily overcast.

The last two shots amount to bracketing.

Developing

Arista EDU 100 is a new film for me. Also new are two single reel tanks by Patterson. That is, they hold two 35mm plastic reels or one 120 reel. The reel may be configured to hold 70mm film as well. However, 122 film has to go into the big tank.

Single reel tanks fill to the top with chemicals and you can see them come out. You do not need to measure first to know how much is in there.

Film was loaded from the taped end and it went in without a hitch. Developer was newly mixed D-76. An old bag of chemical was used but it gave splendid results. The paper is black with white lettering. I always save the papers and spools.

All new chemicals had to be mixed. I'm out of the normal type fixer but used up the Rapid fixer with hardener. I spilled most of the hardener. Some got into the fixer though.

All the instructions had to be read over and over again. Notes were taken. The internet was consulted. It finally got done and I got to develop the film.

The film box had instructions on the inside. 8-10 minuets was indicated using D-76 1:1. The maximum was used, 10 minuets. I wanted to see just how contrasty the film would develop to. It wasn't very contrasty even at 10 minuets. The developer was heated to 68 degrees F and it was started.

The smaller two cup measuring cup is put into the great big one with hot water to surround it. The thermometer in the developer tells me when it is ready. It started at 60 degrees. That would not have worked too well.

The developer turned green. Tri-X 400 turns purple. I did not know to pre rinse it. Next time I will. Even so, after a half hour wash the negative film was color free.

Cold stop of 600ml was put into warmed glass. Stop was 30 seconds.

Fixing was 4 minuets in full strength new fixer.

Photo Flow was really bubbly so I wiped the film one time.

Contact Prints

Now I had to reference notes from last year in the black spiral bound book. I'm glad that a table of contents had been made. It made it so much easier to look up the information.

The enlarger had to be set up for making contact prints. Chemicals had to be mixed for paper. It is different for film. RC paper is different than is FB paper. More notes were made. A lot of studying had to be done. But I got through it.

01 T 16.jpg This is a quarter sheet of the new 8x10 Ilford Multigrade IV RC paper. The package was newly opened.

The goal here was to find out where the blank film got to be as black as the clear space where there was no film. That is what they call Maximum Black. Without it you cannot tell what is going on with your exposures.

The image of the houses below the scale is very thin and light and makes a very dark exposure at maximum black. It is underexposed. If I didn't know to set the exposure to get maximum black I'd base exposure on what looks good. But setting the edges to go black I can see improvements in other images. And then I know what is going on.

Enlarger was 18" high, 90mm Rodenstock lens, f22, #2 contrast filter, RC paper, New, Dektol 1:2 at 68F, 1 min, fixer 1:1 in 2 baths 1 min each. Wash 4 min only. Photo Flow and drip dry. 6, 9, 12, 18, 24 seconds exposure.

Three prints were made. The first was exposed 18 seconds based on a visual inspection of the test print. The next to the last area on the left looked pretty dark along the edge. After the first print was made I could see too much gray in the

large #1 negative. There would be no true black in any print that way. So, another print was made, this time for 21 seconds, a little closer to the darkest version.

While doing that, I noticed ripples in the plastic holding negatives under the glass. I started pressing on the edges of the glass during exposure to improve contact and remove excess air between the hard surfaces and the negative.

#2 also had a little more development. I didn't want to get into that because I'd done that before. But it does or will ultimately make the white paper go gray. However, blacks increase a little.

#3 had a little more time developing; I was just slower about turning on the timer and in removing the print from the developer. That print had the maximum time of 24 seconds from the Test print. That print has a very good black #1 frame compared to the other two prints.

Only one cup of developer had been put out and diluted with water for the job. 1:2 was used and it was just enough to develop 3 8x10s and 1 4x5. It was close to exhaustion. Fresh developer may have made print #3 even darker. More developer may work better, too.

I sought a blacker maximum black. In the process, shots #3 & #5 almost went black. The sky in #6 started to show detail in the darker print where it was not visible in the lighter one.

Developer was neutralized with some stop then dumped out. Stop and two fixer baths were covered and saved.

In the shots that do look pretty good the light was heavily overcast. There may not have been any true black or any whites in the scenes at all. After maximum black had been achieved, details in the lightest densest areas showed acceptable detail. The long development time of 10 rather than 8 or less minuets was not too long. Only the lights were effected by it.

01 06 Contact Print 1

01 06 Contact Print 3

Evaluations of Negatives

So, what is a good negative? One that makes a pretty good print, using a #2 contrast filter, at a reasonable time that allows some burning and dodging during exposure, that prints some blacks and some whites. Making maximum black through film base plus fog is my starting criteria. Controlled developing time to make highlights print white or next to true white is the next step. Contrast filters help to control that, too.

I saw a photograph that had no whites at an art show. It was all gray like the paper had been fogged. The edges were white or it was a computer print but there were no whites and the image was very flat as a result. My prints from last year used fogged paper and I never knew the edges were gray from fog. I kept trying to get more contrast. Ha.

The images in this report are made from real paper darkroom prints. Most negatives were not converted in PhotoShop to positives, #5 was. The positive prints were scanned with the flatbed scanner. The two images on the previous page are contact prints enlarged by the computer since they were scanned at 600 dots per inch.

There is a light leak and you can see it on the pillar in #6. I thought it was lens flair but it is on all shots. It has since been plugged with liquid plastic but not tested again.

Two of my prints are too dark, way too dark, even though the sun had come out. Those negatives are very thin and almost totally clear in some places. They are not good negatives.

Black areas on the negatives are not so dense that they do not print some detail. The exposure time that makes black print through clear film base plus fog does make some detail show in sky areas. Development time was not too long and camera exposure did capture sky detail. The sky is usually black on a negative. Camera filters are used when photographing to make them show detail; they were not used in this case.

Look at the sky in shot #5. It is a medium gray on the negative. Lots of detail shows in the dark print as is.

01 05 16.jpg

Auto Levels were applied and shadows were lightened 46% in the computer. The sky looks great. The white spots may be so numerous because the film is so thin. Some detail can be seen in the bricks. Better exposures will make better prints. If possible, bracketing can be done to ensure a good negative is had. A yellow or orange filter will darken the sky, too, but only if it is blue. Auto contrast just darkens the bricks more.

The thicker negatives may actually be a little bit overexposed. Printing will tell more as I progress.

Straight Prints

A 4x5 test print was made first then I realized that I would need to determine what maximum black was using the enlarger. It had to be done with the contact print. Now it had to be done again because negatives were being enlarged to 8x10 and everything was different. 90mm in enlarger.

Not bad. But there was no clear film base plus fog to see what the black was like. Exposures were at f16, for 6, 12, 18, & 24 right to left and 12 looked good. I made another test with the blank frame and no film at all under the strip. The negative was askew in the holder. The test shows me that I could see the 12 second part but then it all went very dark. I thought that the first test with the image would be good between the 6 & 12 or 9 seconds. That is what I used to

print all of the straight prints that follow. A straight print is an exposure for maximum black and with #2 contrast filter.

01 02 16

The framing border is crooked. The print looks great. There is some gray in the sky. The print is lighter than shown here. The RC Ilford paper is really white. This one is good to make larger. I have to try printing without using the blades on the easel. The new glass carrier would be in order.

One cup of Dektol was mixed with two cups of water. The one liter beaker had to be used. It fit into the 4 cup measuring cup. Hot water was added to the big measuring cup to warm the developer up to 68 degrees F. That had to be done several times between prints or for each print.

The farthest building on the left is out of focus. See page 15. Focus was between 15 and infinity. The near building are in focus. Exposure was f5.6. Printing was at 9 seconds. Maximum black was longer. It was heavily overcast out. Close.

01 04 16

The computer made the white paper around the image gray. It is really white. I lightened it but it is still gray unevenly. The black trees on the left were dodged a half second or more but not enough. The sky is glaring and bleeds into the roofs. Perhaps less contrast would help this one. It WAS dark out as it was later in the afternoon. Focus was set on the edge of infinity. The lens was wide open. f3.5

I wonder what a longer exposure with a small iris would be like on a day like this. I bet that light bleed is from the wide open lens.

This exposure shows gray in the sky. It could be burnt in more though. That means that development could be shorter. The sky would show more.

01 07 16

This one was rotated. I'd like to get rid of the tree branches on the left more. The sky could be burned in some. That means development was too long. I can see under the porch roofs and that is what I wanted. I can also see that light leak on the pillar by the white steps. The top third is lighter. The bricks are in focus on the corner but houses get more blurry near the edges. Exposure was more open

than the last shot, it was between f5.6 and f4. I do not think that I used infinity to focus with.

01 08 16

The lens was wide open and the image is soft. You can see bricks but most things are soft. Like the other shot, #4. Light in the sky bleeds and glows. I don't know. I think I like that. The lens used f3.5 wide open and does make the image look different. I can see it. Light bleed is like drizzle. If the negatives were developed less a little bit the sky would be better. Try 8 min.

I like these low contrast, heavily overcast days. I also like the lighter exposure that shows more in the dark subject. Shorter development would lower contrast and the sky would come in.

Bracket more. Develop less. Use a tripod, cable release, and small apertures as well as wide open. Focus carefully.

Conclusions

1). Check on the mechanicals. There had been a problem, when I first opened the camera, a shot got tripped, or so I thought. Without any film in the camera, before I start another roll, I wanted to see how it all worked.

As the camera opens, the silver trigger under the lens sets behind the black push pad. It is supposed to clear it on the right side. The trigger jams against the edge of the black push pad on the left. The entire lens standard will not set upright and click into position. Things bend in that position so avoid forcing it. Remember, “Do not force anything photographic.”

Hi Michael,*The shutter needs to be turned a little. Looks like someone who installed it did keep an eye on it as they tightened the retaining ring. The shutter can turn like that if your not careful. Carol*

I gave the front a twist after getting that information and it worked. Problem solved. The trigger has some resistance now. There is a notch a pin on the shutter fits into. It has some play and was just enough to move the trigger past the pad.

Push the trigger to the right with a pen or pencil. It will offer some resistance, then it will move and the assembly will click into place as you pull the front.
The trigger does not clear the pad on its own, usually. It needs some help, most of the time. It must be worn out inside some because it is not supposed to move to the right unless the shutter is cocked using the lever on top of the front. But that takes a picture. If you just move the bottom lever to the right when not cocked it does not take a picture. It will not move on another camera with the same shutter on it. So it must be worn.

The trigger will not go all the way to the left. On B that keeps the lens open or causes the trigger to click after it is supposed to be done. If you close the front some, clearing the black pad part, the trigger will click into place all the way towards the left side. That is when resistance reappears. The trigger will not move freely to the right. It will offer some resistance again. When it is all the way out in the proper position, when the black push pad has it moved to the right a

little bit, it moves freely to the right. After a shot is taken it will offer some resistance again.

If the button is pushed without cocking the shutter the lever will move and the double exposure preventer will lock. Then the film rewind must be wound to release the lock. Otherwise, cock the shutter and push the black pad to trip the shutter. It is a way to take double exposures even if the preventer does work properly.

2). Check for light leaks. Go into the darkroom with a bright flashlight. Holes in the bellows are hard to see. The angle has to be just so. The light has to be bright. The room is best if it is dark. Now you see them, now you don't. But they come back. Patch them, close the camera, and they may reappear. These bellows are pretty good. They only get one hole here or there.

3). Measure the incident light. Write down how bright the light is. Don't just look at shadows. It gets brighter. It gets duller. I'm watching the sunlight change out my window and the sky is blue. Over where the sun is though, there must be some clouds.

4). Bracket. Even repeat shots, duplicate them. Film can have holes in the emulsion. If the location is good but hard to get to then extra shots are great insurance to get a perfect shot.

5). Use the Rangefinder. Write down what the rangefinder said and what you used. Use the proper finder for the camera you have. Feet for feet and meters for meter. Do use infinity. Do focus closer.

6). Use the Brilliant View Finder. It really helps to get the horizon level. It also helps to get the left and right sides included in the picture.

7). Be consistent. Shoot the entire roll under the same lighting conditions. If it is overcast do not include sunny moments. Overcast and Heavily Overcast are all right to do on one roll. Dull dark days and later in the day even darker are all right. Super bright sunny days tend to stay that way. Today is mostly sunny and bright but the levels are varying abut two stops anyway. That makes it hard to measure the light, write it down, and take the shot before it changes. That happened to me, during Edgewood Days, when I was taking my last shots. Variation of density on the negatives occurred because the light kept changing.

8). Close the iris. The f3.5 lens has been used wide open and we've seen what the effects are. Now try closing the iris in the lens. Use a tripod. Take a long exposure. Use a cable release. Accuracy will depend on a good CLA having been done to the lens. What will a long exposure with the lens wide open be like on a dark day or at a dark time, closer to night?

9). Develop Less. Developing long times increases contrast by making the lightest areas of the negative become thicker and blacker. Dark thin areas don't change. They become what they will be very soon and then do not change much. Less developing time will render the sky areas darker. Contrast may always be increased to make them white again by using filters in the enlarger. In this way more exposure may be allowed dark subjects like #7&8 during a dark time of day.

10). Expose More. Expose for the Shadows, Develop for the Highlights. The shots that came out badly on this roll were exposed for bright sunlight. I did increase one stop for dark bricks but it was not enough.

Maximum Black & Straight Prints

Somebody in my art group gave me darkroom things. One of them makes test strips. I wanted to use it. I hoped it would help me see the results better. Black on black is difficult to see in small pieces that are crooked.

The first print, the one that was crooked, 010216, and had to be printed again only with more of the image under the sewer at the bottom left of the frame. The new glass negative carrier was tried because I thought it was larger than the metal one. It would allow more room to project the negative.

A new lens was also tried because the one I'd been using, the Rodenstock 90mm, was very tight and would hardly turn. Also, the instructions said to use a 105mm lens. I was using a 90 because that lens makes a bigger 16x20 than a 105 does. The 90mm lens had been left on the enlarger after printing 16x20 prints as large as I could. It was used for the first straight prints and for the contact prints discussed above.

The 105 makes a smaller image on the contrast filter. Corners are not anywhere near the edges like they are when using a 90mm lens with 6x9 film. There were problems with corners getting dark with the first Edgewood Day prints. The information on which lens was used is incomplete. There is information on the use of the 105mm lens on Aug. 25, 2015 on Page 109 in the black spiral bound darkroom book. I say that the 105 was used and caused trouble with printing 8x10. That is NOT so. My present printing showed a small image not a large one like I remember seeing. I had to move the filter carefully to fit and not cut off corners. So, it had to be a 90mm lens that was used.

Records are bad. I either don't know which lens was used or I don't know what pictures are being printed! How high was the enlarger set?

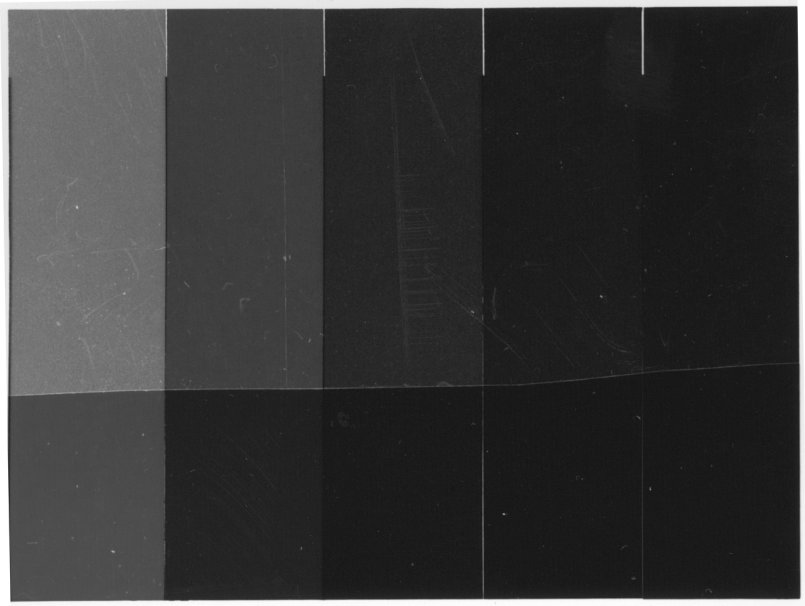
Ahh, page 1 neg 2. McKees Rocks. "The enlarger is set at 12 3/8 for 6x9 neg on 8x10 paper." The previous page says the 105mm lens was used for 6x9 on 5x7 at 9 3/8 f16. Then 8x10 was set up. But the height was not noted there, it is on the next page.

The first 2016 prints used the 90mm lens. This set of prints uses the 105mm lens. The enlarger is set to a different height for each lens.

January 15, 2016 Printing 010216 again, Houses on the corner of East End Avenue and Saunders St looking North.

Using the 8074 anti-newton glass negative carrier with 6x9 negative
Shiny side up, upside down
NIKON EL-NIKOR f5.6 105mm lens 332133
f 22 was used
Enlarger height was 12+7/8
The smaller of the two easels was used, not the 16x20 one
Spiratone Print-All Easel test strip attachment on
Trimmed 4x5 paper that was squared properly
Ilford IV RC paper 8x10 new
Contrast Filter 1 1/2
Dektol 1:2, 8 oz Dektol stock solution in 16 oz water, 2 fixes 1 min each, wash 4 minuets

The first negative was put into the glass carrier so that some empty space was next to it. The Spiratone attachment was put onto a quarter sheet of paper. A new test strip had to be made because of the different lens, glass in the carrier, and a different height of the enlarger head. I was looking for where the film part just begins to match the black made without any film. f22 at 6 seconds + 3 second intervals was chosen.
Exposures were 3, 6, 9, 12, & 15 seconds each door opened one at a time.



Test #1.jpg
Film is on the top, clear light is on the bottom
That looked pretty good to me so I tried a print.

I decided to make a varied exposure on the first large print.

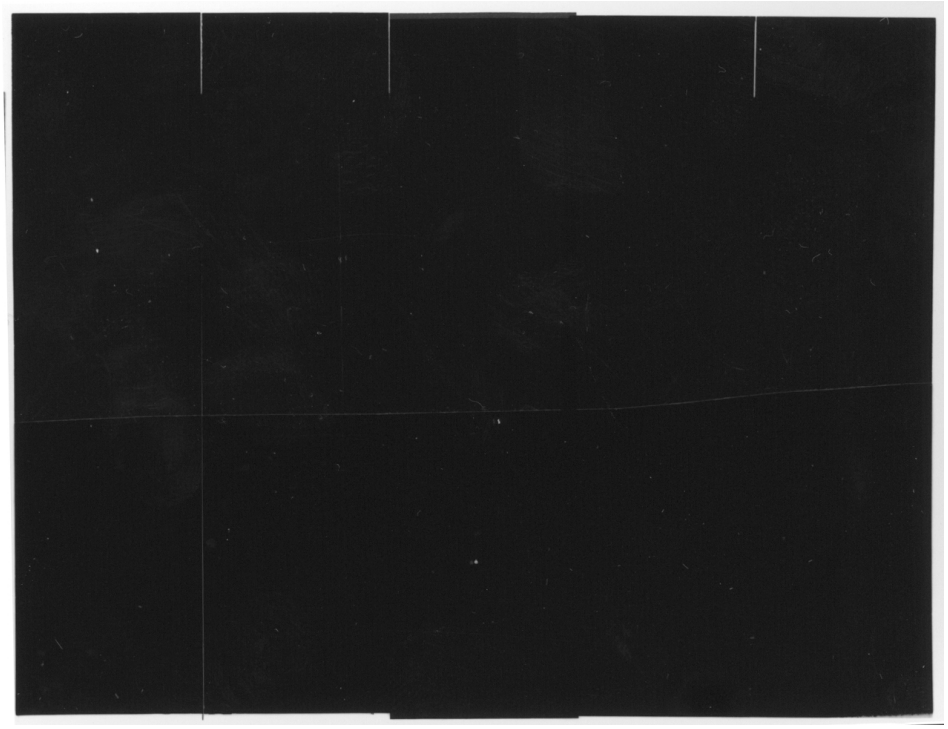
Test #2.jpg

This print is in three parts. Three different exposures were used. The first part on the left side ends just to the right of the stop sign. f22 at 13, 15, 17 seconds were used. 13 is on the left side. Divisions run vertically. A sheet of cardboard was used to block the light. A 1 1/2 contrast filter was used.

It is still not straight. However, as much as there was is included along the bottom of the image. You can see some of the clear edge showing as a black line along the bottom. I had tried to square the blades of the easel. A sheet of paper was used to align them. Perhaps a small plastic triangle would be better to use.

The lightness of the print surprised me. I thought that maximum black had been achieved. Obviously not. 2 seconds more exposure was given over the test strip black. You can see the film over the black in the test strip.

Another test strip had to be made or I would not know where maximum black was.



Test #3.jpg

This time I'm showing it. I can see the film over the black under it. Black is on the bottom. Exposures were one second apart. 15, 16, 17, 18, & 19 were used. 15 may be on the left, but I can't really tell.

The Straight Print used 20 seconds exposure. **Straight Print 5.jpg**

The front of the light building is almost gone. It isn't possible to see much detail there. More exposure was desired. Another print was made 3 seconds longer. Then the contrast filter was lowered to #1 and the same 23 seconds were given it in the last print. They are both lighter than the first Straight Print made previously with the 90mm lens closer to the paper and at f16 but for 9 seconds!

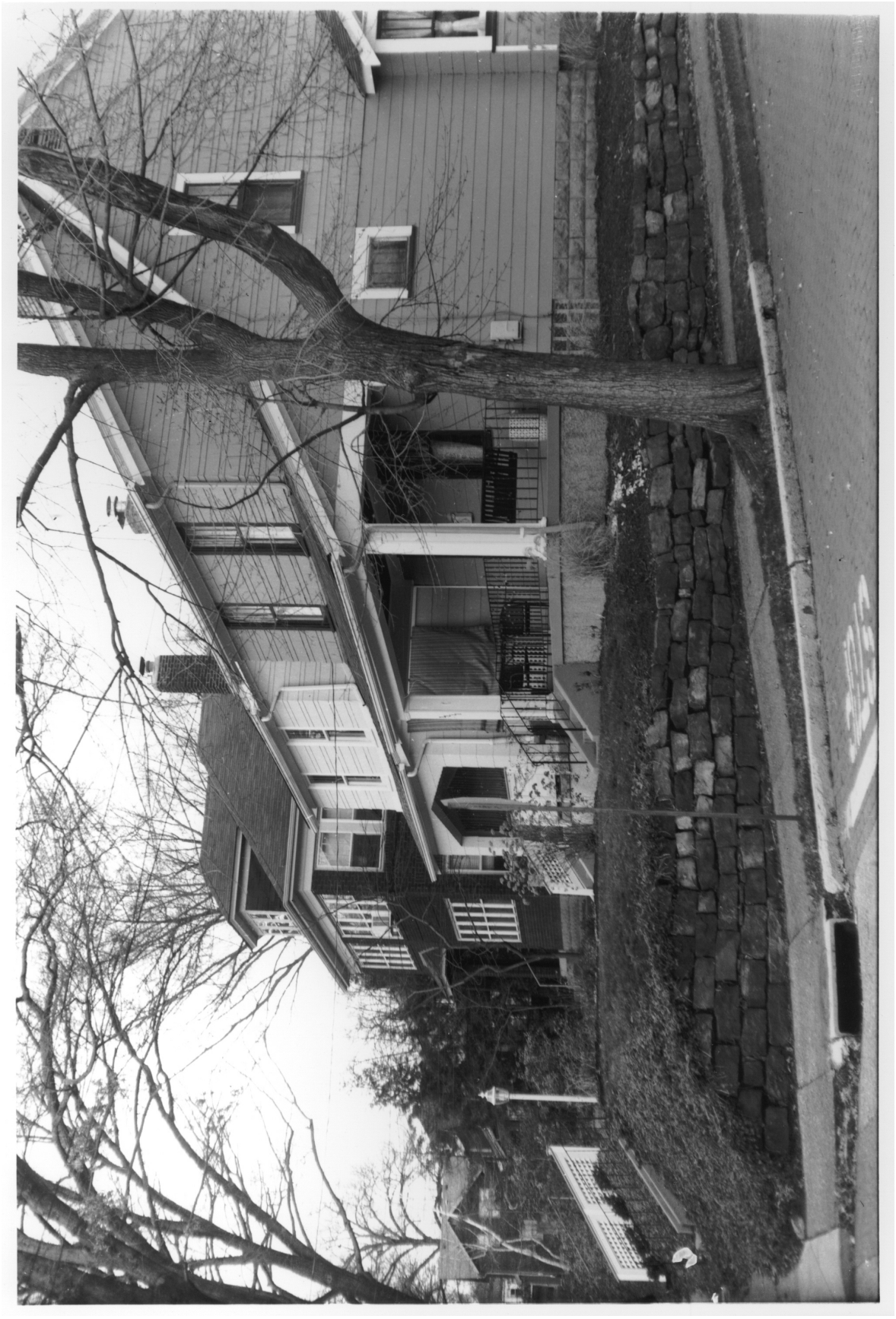
I'm not showing them here because the differences are so subtle. Let me say that detail of tree branches begins to show more in the area next to the tree trunk on the right. The front of the middle building looks better if darker, too.

The first print made earlier was the best one. I do not like the lower contrast version made this time. The first time also used the #2 contrast filter not the 1 1/2 like this time. The first print is darker anyway. 26 seconds could have been tried on a next print but I had to stop for the day.

The test of all black one second exposures was better seen the next day after it had dried overnight. It seemed to make a difference even though I had used the hair dryer.

Straight Print 1.jpg

This is the one I liked even though it is crooked. After looking at all of the prints this is too dark. Maybe I like the contrast instead?



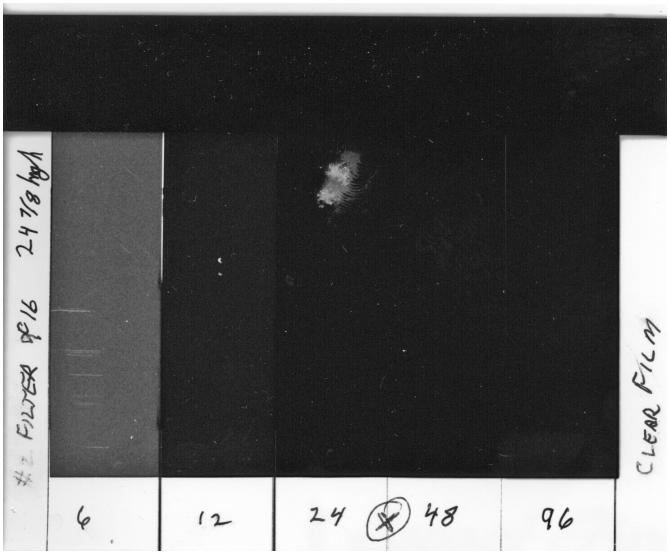
#6

A close look, using the computer, at a very light area in the photograph saved me from printing huge enlargements first to get the same information.

Crops 1, 5, 6, & 7 TR has less information barely visible on the lower front of the porch. Contrast is too soft on BR. The darks look better in BL or Crop 6. TL has more contrast but is so dark you can't see it, #2, BR has less contrast, #1, and the dark suffered. I like the upstairs windows in 6 BL.

Spiratone Print-All Easel

The tests I did shown above taught me how to use this easel.



With it I was able only to at first make a small test sheet on 4x5 paper using the attachment shown on top. My son told me that those plugs on the bottom of the picture raise and lower the unit. You can focus on the top of the door, push in the plugs, raise the unit, open the doors, and have the paper inside in proper focus. I just focused on a scrap of paper then replaced it in the dark. The long strip is for writing.

The strip on top was used to make maximum black. The little finger doors were pushed over that exposure then opened one at a time. The light spot is the light leak on negative 01. I said that if you shine enough light through film base + fog you have to get maximum black sometime. It did somewhere around 30 seconds. Look through the back up against a light source to see.

The enlarger had been set up to shoot a 16x20 paper. The Nikon 105mm lens was used. The head was all the way up. f16 was used with a No. 2 contrast filter. The 6x9 anti newton glass negative carrier was used. Dektol 1:2, 1 cup + 2 cups or 200ml + 400ml was at 68 degrees F. 30 second stop, 1 min fix then in another tray 1 min fix, 4 min wash. Ilford Multicontrast IV RC paper Glossy and new.

Now I wanted to do the same test that I had done using the computer only this time using the darkroom and the Spiratone Print-All Easel. Exposures were planned in the paper notebook so 30 seconds was near the center.

Bottom row, second from the left was 30 seconds. That was the selection made from the maximum black test using small finger doors. Starting at the top left: 6, 9, 12, 18, 24, 30, 48, 72 seconds. Can you believe there is a picture after so long an exposure of 72 seconds? This was all framed for a 16x20 then only this tiny bit used under the next larger doors. f16 and the #2 contrast filter. The top part was left covered so I could write on the front of the paper instead of on the back. Now I could put two prints into sleeves back to back and retain the information to read.

The next thing to try was all the contrast filters. One exposure was used, 30 seconds just like this one. Different filter would go on either side of it.

Now the same print is on the bottom left corner. That one is f16, 30 seconds, #2 Contrast Filter.

Starting on the top left: 4, 3 1/2, 3, 2 1/2, bottom left: 2, 1 1/2, 1, 1/2

Detail increased in the darkest areas as contrast went down. It also went away as contrast increased. Exposure didn't change much. That is, the lights didn't change much. Just the first one would need more exposure to use the #4 filter. Then the black areas would be even darker.

Two full sized 8x10 prints of the center area were printed next. The chosen one at 30 seconds with the #2 contrast filter and the one over two to the right with the

#1 contrast filter. 6 seconds more exposure was given the lower contrast image to darken the blacks. The lights looked lighter somehow and I thought it may work better.

The sky is more blown out on the top one. A close look at tree branches shows them to break up. The wire going across the middle shows best in the bottom picture. Remember, I chose to develop the film to the maximum time to increase contrast. It was such a dull overcast day I thought that more contrast would help the image. The bottom one looks more like the actual conditions at the time.

It is not much of a difference but it is there. If I had developed a shorter time, say 8 minuets instead of 10 minuets, then there would be a need to increase contrast instead of decreasing it. Look at the wire.

16 x 20 Prints

Print 1

Print 2

34

Arista 100 in a Brownie Kodak Hawkeye 6x6

Newly restored and fully functional with add on filters and a close up lens this camera was used the same day it was finished. Film was directly processed and scanned. The day was very overcast with snow. A dark yellow filter was used. 1/40th, f16, light was 40+1 on the high scale. All the shots were done this way.

Development was 8 minuets. Arista 100 film.
https://youtu.be/1E6ixVlGCik https://youtu.be/CDufVnvurKs

This is a scan at 200 dpi of the negatives through the plastic sleeve. I do not know what that dot is on the last shot. The sun never came out ???

The scans are awesome as far as showing all the tones and very fast. Dark areas, those light on the negatives are very clear, almost not there, yet the scanner likes them.

A dark yellow filter was used to try to make exposure match the meter, which it did. I think. No. You can't open the lens any. I just blocked a stop of light. The negatives would be much better, more detail in the darks, if the filter had not been used. A minus 2 stop exposure resulted.

Development was for the minimum time, 8 min. because I wanted detail in the snow and in the sky.

2016

STOP

2016

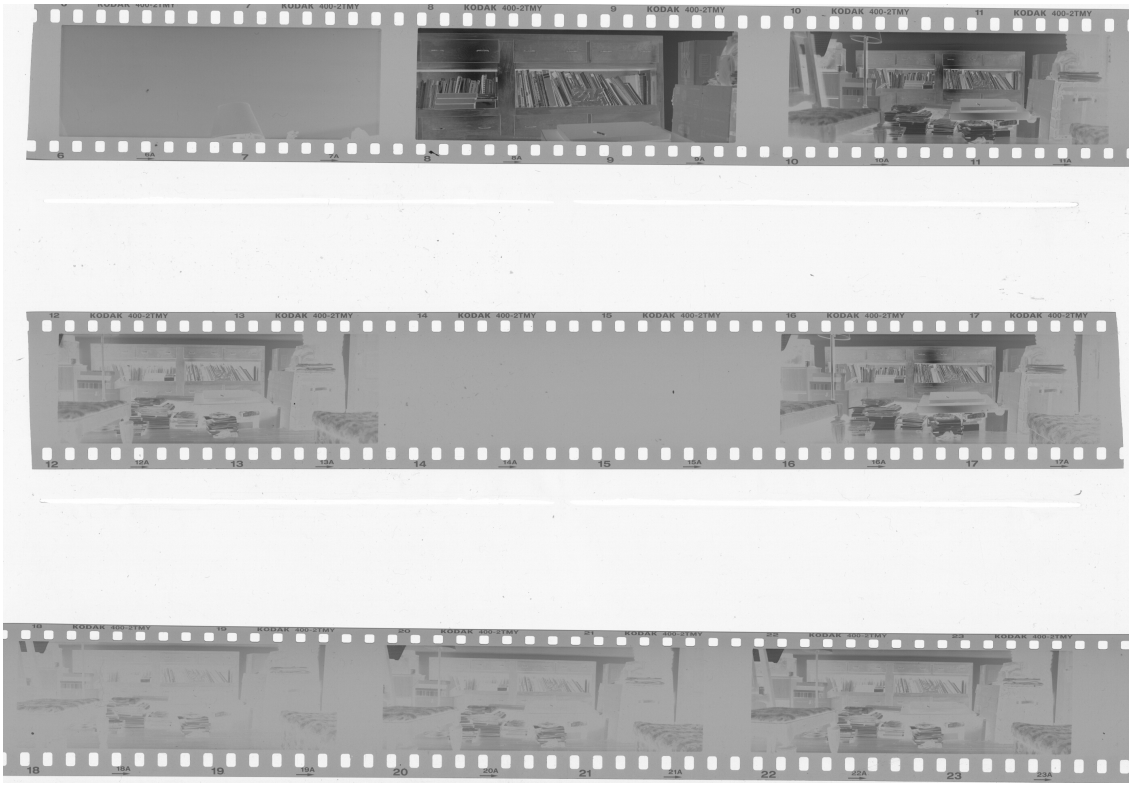
This looks like a 6x7 because I cropped out the dot. The cars are blurred because of the slow shutter speed. And the picture is tilted because that happens with these types of cameras.

35

36

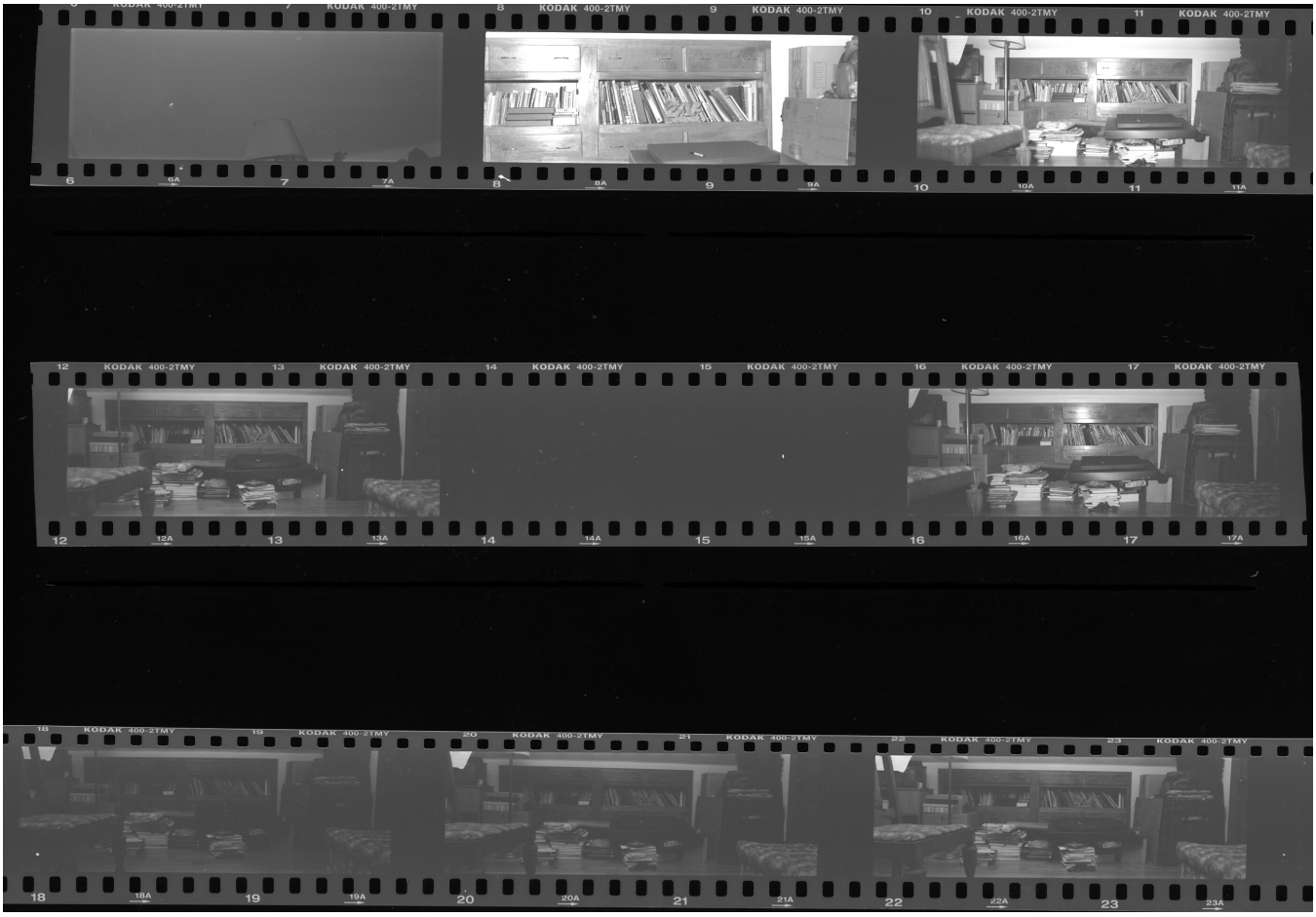
37

March 14, 2016. Roll 37 was shot on 400 T-Max 35mm film used in a Pentax 6x7 camera with a panoramic conversion kit. I wanted to learn how to use the flash. The old film and the old Vivatar flash kind of went together as I got them out of the bag holding the Minolta 35mm camera kit.



#1 oops, X ?, f11-16, 1/125, Blue, no panel, no focus, I was clueless. **#2** X, f4, Blue, No Panel, 11' focus on the Dragon, 90mm LS lens, the flash was straight or 0. **#3** X, f4, Blue, no panel, 12' focus was on the Dragon using a big flashlight, the chimney finder, and a 45mm lens. **#4** X, f4, Red, the focus check was used, bounced light off the ceiling at 90 degrees. No Hot Spot. **#6** X, f16, Manual, no panel, 0 no bounce, Dragon focus. **#7,8,9** Bracket, X, Manual, Bounce Flash at 60 degrees, a distance of 16' was measured using a tape. **7** was f11. **8** was f11-8. **9** was f8. No Hot Spots.

The first two have the best darkness on the negatives. However, they have hot spots from the flash. The bounce flash ones have to be perfected!

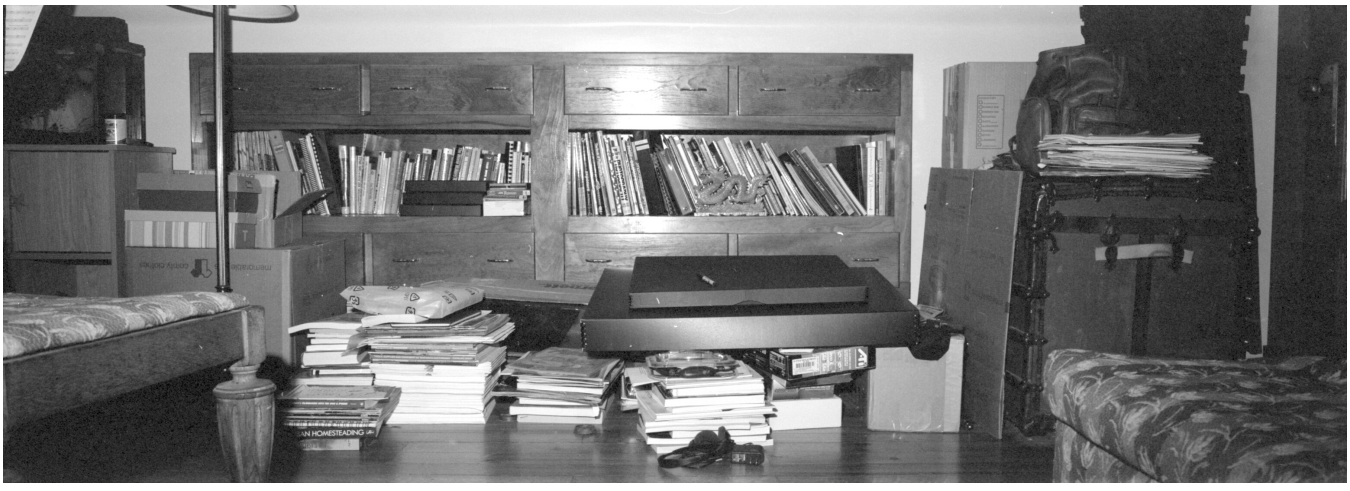


These negatives are shown here very much too light. The clear parts should print black. In that case, the first two would look like the last ones.

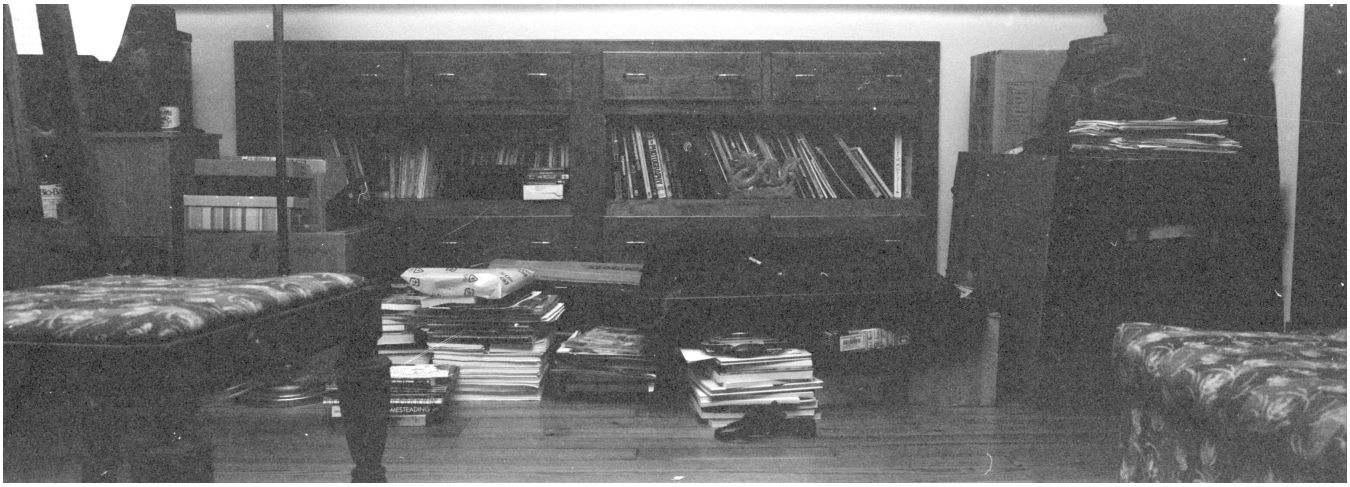
#2

#3

#4



#6



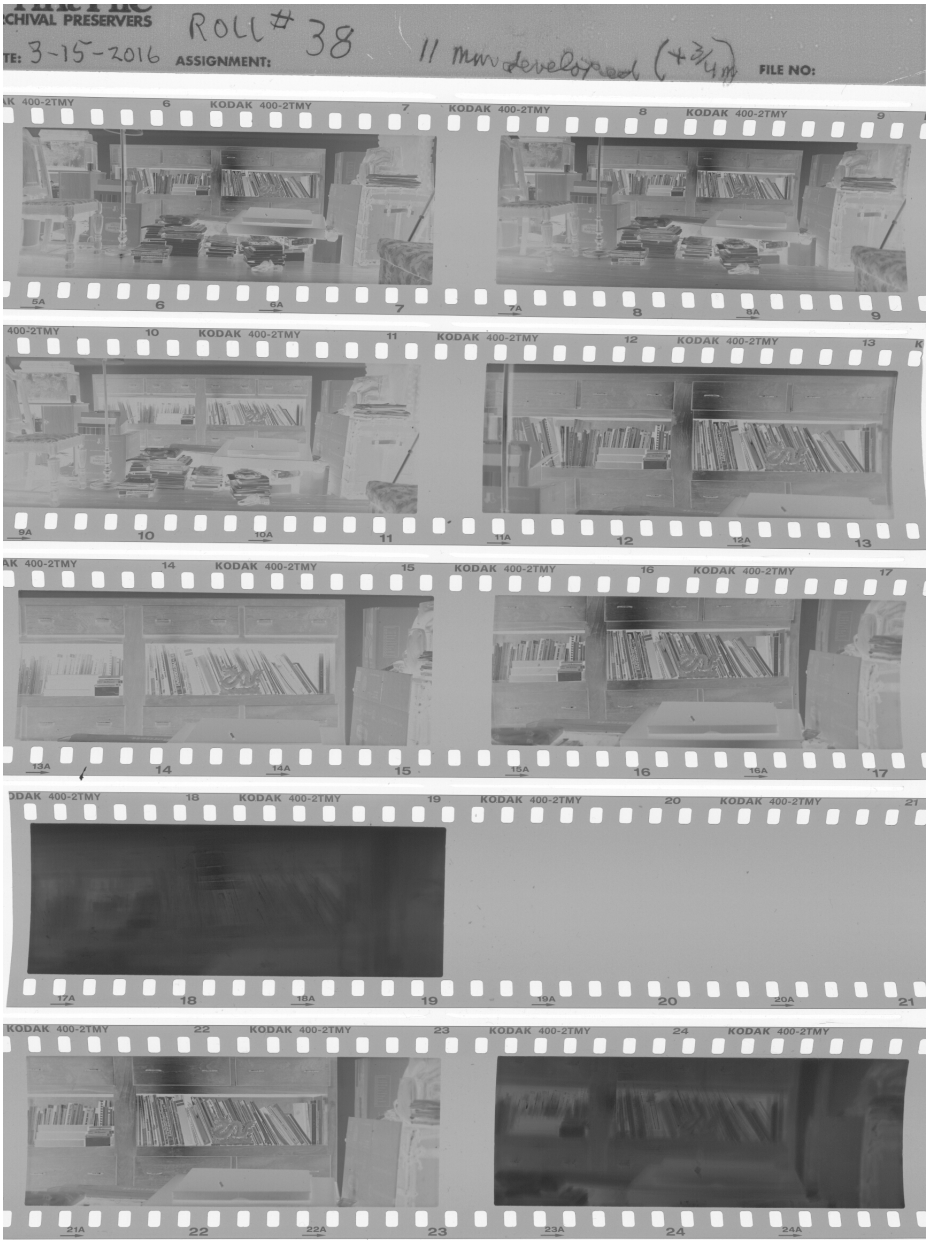
#7 Detail, music, shows on the negative, it can be burned in on #9

#8

#9 If you raise the lens center a bit that distortion in the ceiling link should go away.

38

March 15, 2016, Tuesday. The Pentax 6x7 camera was used with a panoramic conversion kit, 35mm old 400 T-Max film, and a Flash. Two different lenses were used, a 45mm lens, which necessitated the use of the camera “X” setting for the flash, and a 90 mm leaf shutter lens which offers the option of using the leaf shutter at higher speeds than 1/30th of a sec..



#1 X, M, f8, 10', WA panel, 0, the dot was on 400

#2 X, M, f4, WA, 400, 45 deg, 20'

#3 X, M, f5.6, no panel, 60 deg,. no hot spot

#4 X, Red, f2.8, WA, 0, 90mm

#5 X, M, f5.6, no panel, 200 iso, 45 deg, 20', Dragon with flashlight focus. No hot spot.

#6 X, Red, f2.8, WA panel, 0, 13'

#9 LS Flash 90mm, Red, f2.8, 1/250, T&S, WA panel, (should use 8 and "U"

ROLL # 38
11 min developed (+3/4 m)
ASSIGNMENT:
FILE NO:
KODAK 400-2TMY

This film was developed longer than the last one. The Roll #37 was developed 10 1/4 min as recommended and it was light. I thought that was because film is old. So, this time I increased time to develop it to 11 minuets. It could be longer yet.

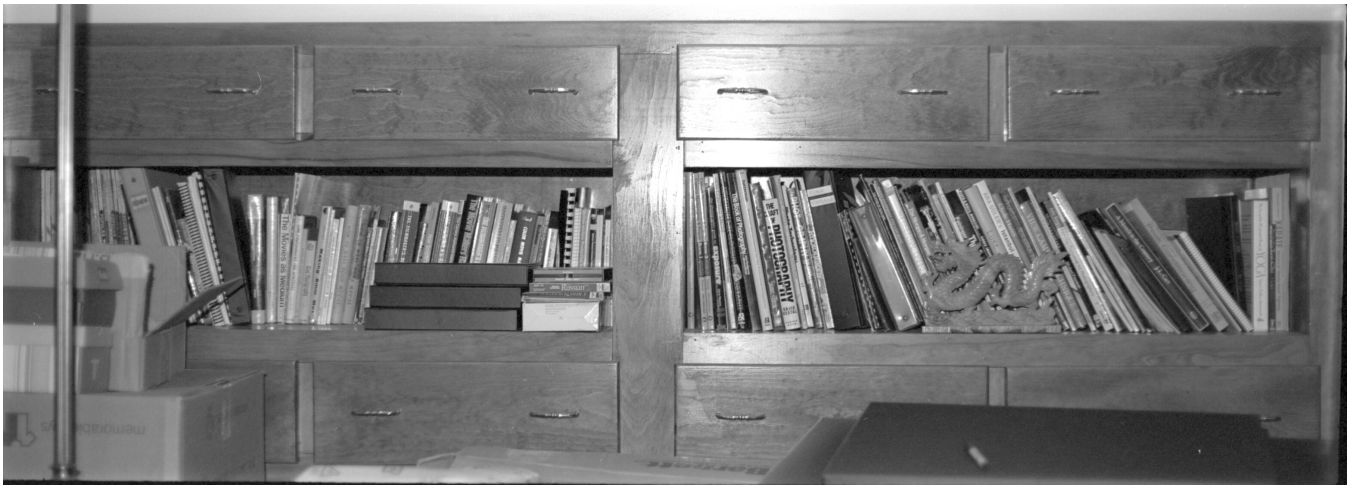
T is for Time exposures. It is supposed to be used for multiple exposures and for making super stable shots. You have to move the shutter speed dial over to 1000 or X to be able to wind film for the next shot. And to trip the shutter you need to use a cable release or move the S/U some.

At least I proved that the leaf shutter works.

#1

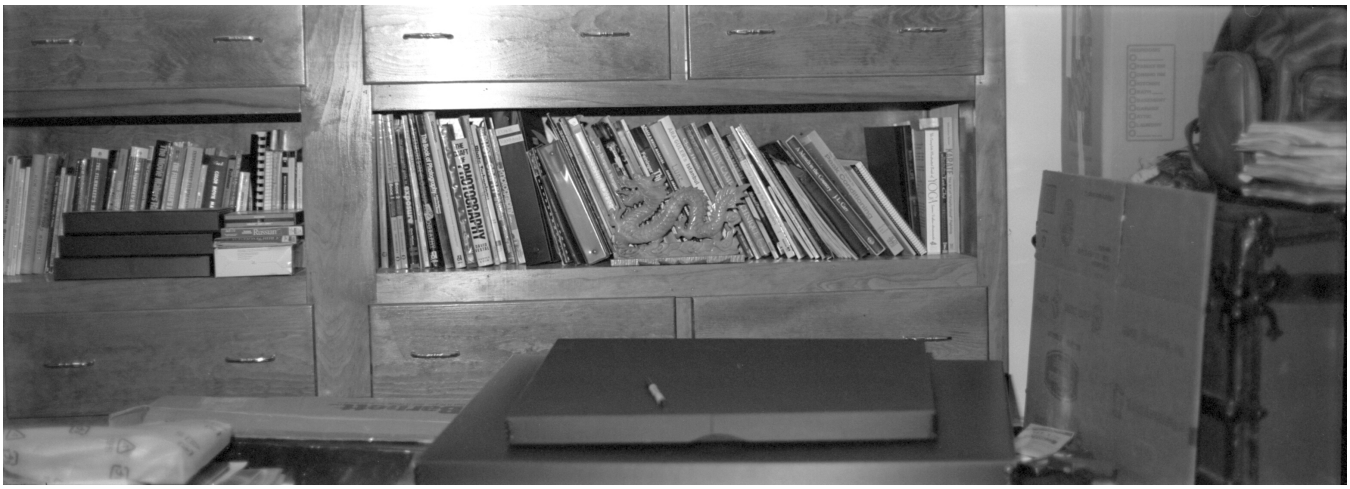
#2

#3

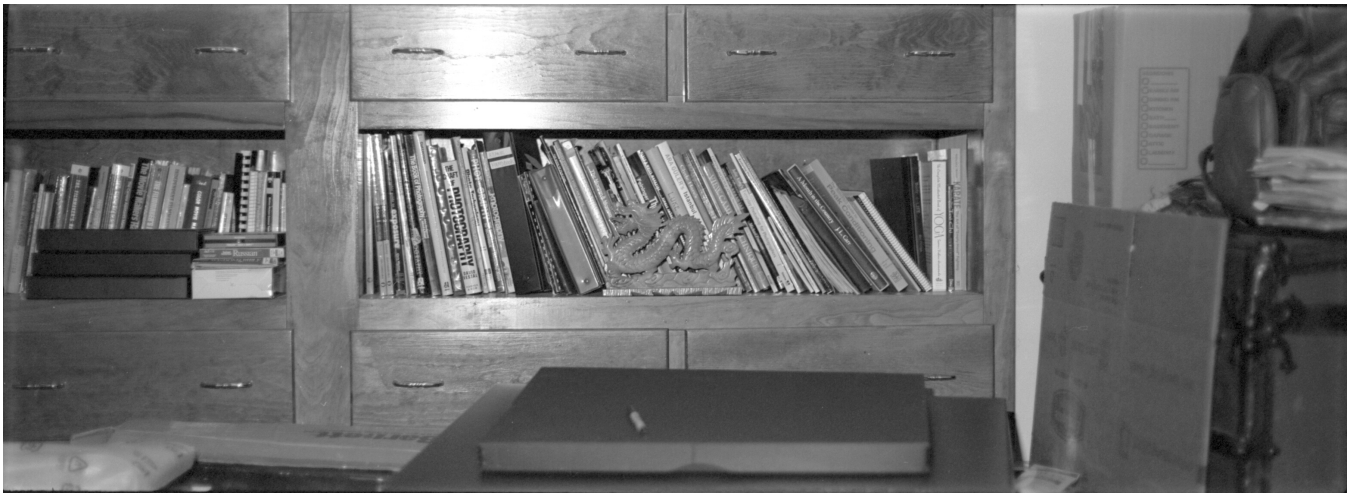


#4

#5



#6



#9

#10 double exposed and motion blur.

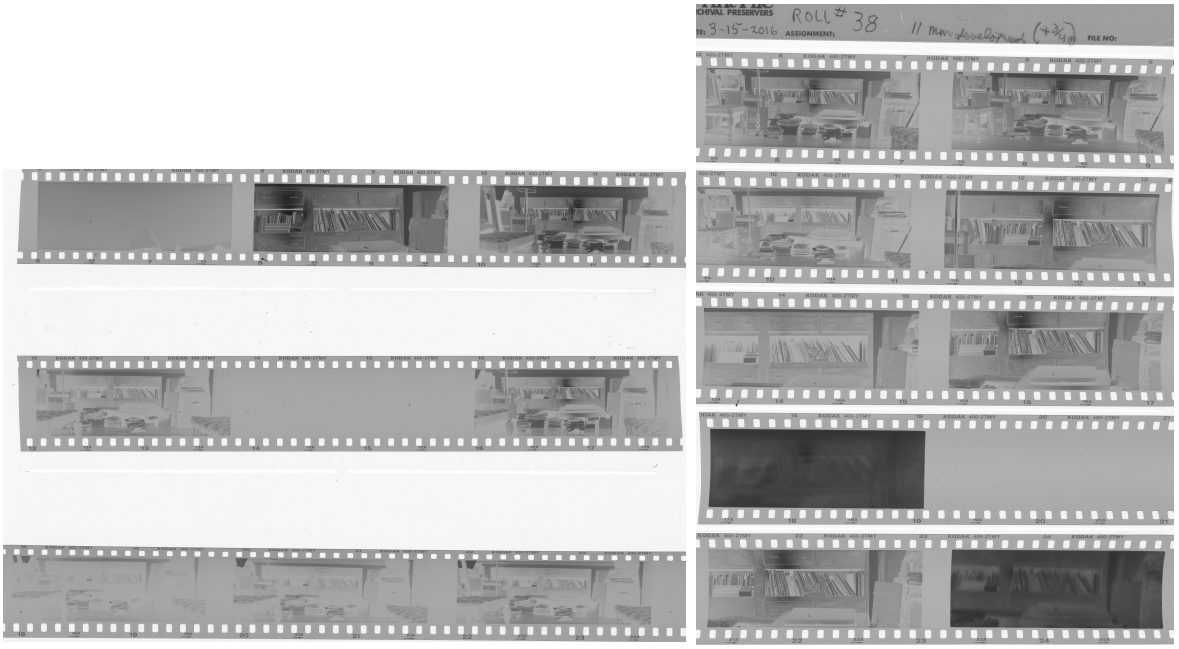
Bounce Flash Settings

37 #4 X, f4, Red, the focus check was used, bounced light off the ceiling at 90 degrees. No Hot Spot.

37 #7,8,9 Bracket, X, Manual, Bounce Flash at 60 degrees, a distance of 16' was measured using a tape. **7** was f11. **8** was f11-8. **9** was f8. No Hot Spots.

38 #3 X, M, f5.6, no panel, 60 deg,. no hot spot

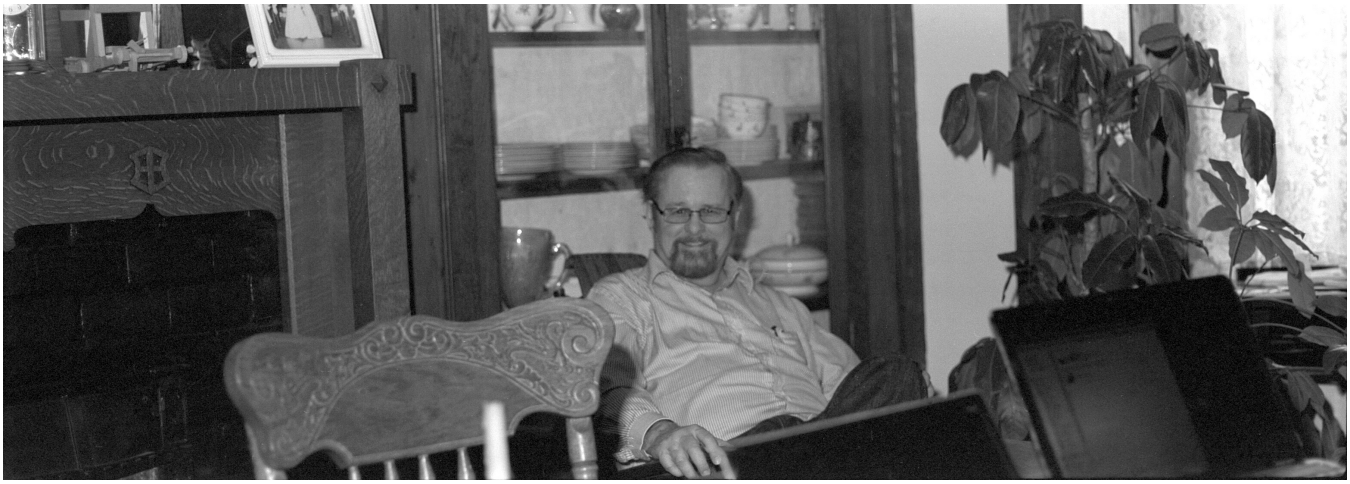
38 #5 X, M, f5.6, no panel, 200 iso, 45 deg,20', Dragon with flashlight focus. No hot spot.



37 38

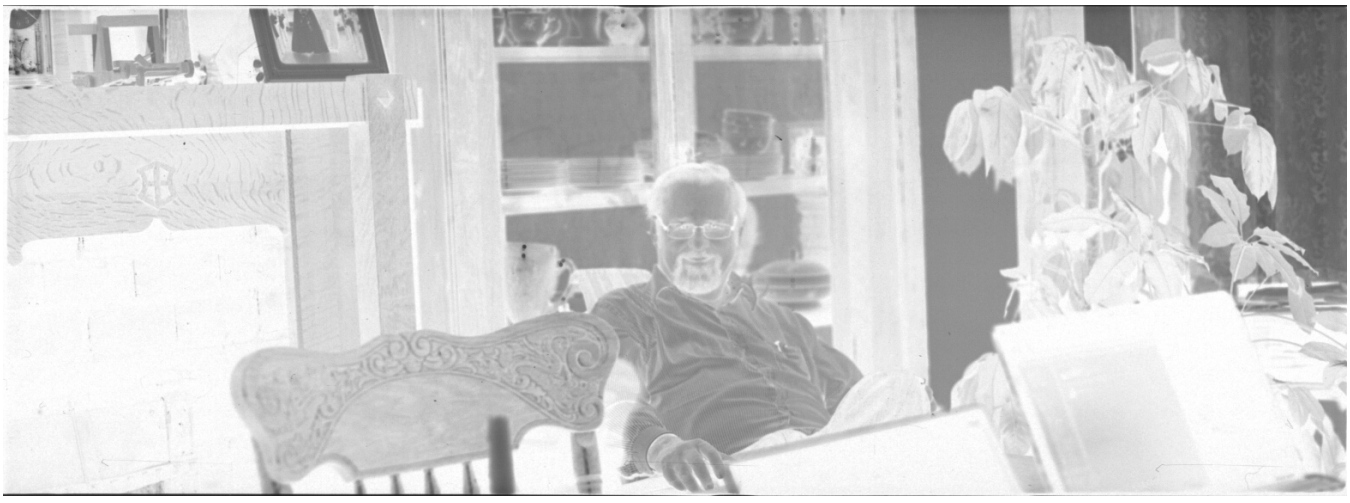
One thing I tried was to rate the film lower at 200 instead of 400. That gave me some more exposure. Another was to develop 38 longer to get darker negatives. That helped.

39



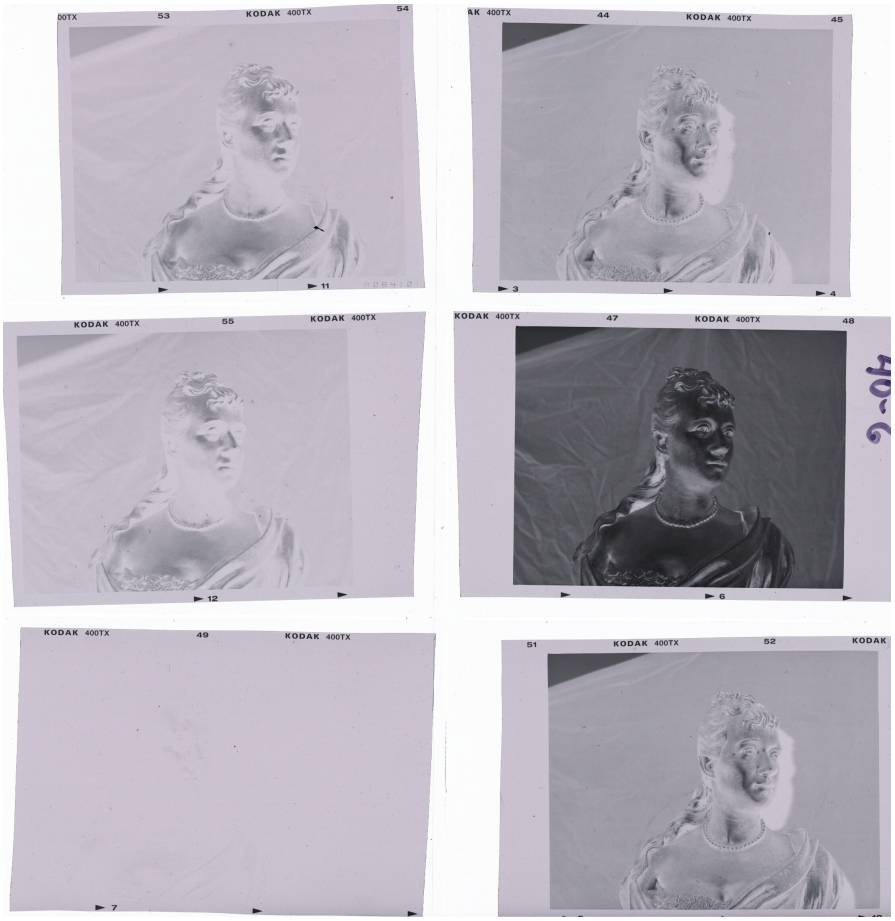
This is the only shot to come out on this roll.

400 T-Max 35mm shot in a Pentax 6x7 with the Panoramic conversion kit. Camera 4168461. 1/125, 90mm LS, f4, 8 camera shutter speed, 100 iso line, no panel, 11’ focus, Red flash automatic setting. The flash was pointed right at him. No hot spot. I wonder why? 3/4 angle? Developed 12 minutes. Way over the recommended time of 10 1/4 min. This would have been a good time to use the 2X teleconverter. I think I’d need the tripod in that case. And the manual setting may have helped. The flash could even be set to an even lower ISO to get more light in the shot.This is nice film to use. I wonder if fresh film is any better? A head shot was cropped out of this negative, which btw was scanned at 1200 dpi. More contrast had to be applied to make it look any good. It is still way large to fit onto a page in here.



40

Wednesday March 23, 7 PM 2016 Start on the top right and go down.



3-4 Blue, 200 iso line f5.6, 125, T&S, auto flash check good, no panel, forgot the fill, Cable Release, 0 angle.

6 Blue, 200 iso line f5.6, 250, T&S, flashed (flash check?) fill lamp on, no panel, 0 angle, light was blocked with a notebook. I tried to duplicate this no shadow effect and could not. Data must be flawed.

8 Blue, 250, U, 8, 5.6, 0 angle no panel, didn't block the light from the lens.

9 Red, f2.8, 250, TS, flash checked, blue didn't pass, blocked light, 60 degree angle

10 Red, 50 iso, f2.8, 125, 45 degree angle, no panel, TS

The ceiling light was on, the sun having gone down. 400TX film. The red pencil lamp was set on the couch to be a fill lamp, the shade was taken off. Both the 90mm LS lens and the 2X teleconverter were used. ISO was set to 200 with the line under it on the flash. No panel was used.

41

March 25, Friday 2016 Arista EDU Ultra 100, Pentax 6x7, 4148168, Waist Level Finder, Vivitar 2800 flash, no panel on the flash, 90mm Leaf Shutter lens, Camera speed was on 8, the lens was set to “U”, the flash cable was in the lens plug. Focus was 5’. Only the room overhead lights were on and it was at night. No bounce. Film was developed 10 minuets in D-76 1:1.

Pictures read left to right, 1, 2, 3 They were scanned at 600 dpi in a holder so there was no plastic in-between. The Canoscan 8800 F was used.

1. ISO was dot 100 and I don’t know why, green. Blue, 1/125, f2.8

2. ISO was line 100, Blue, 1/125, f4

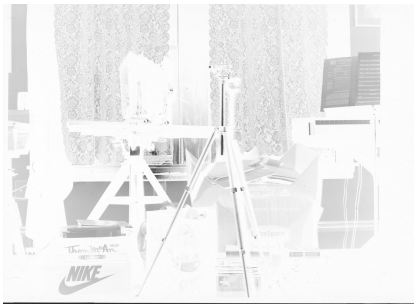
3. ISO remains line 100 for all shots. Blue, 1/250, f2.8 This shot failed the flash test, I didn’t test it before the shot was taken. I don’t know if the second shot was tested or not. Probably was since I did test before taking the first shot.

I am so pleased and greatly relieved that all of the shots came out so well. It must be that new film made the difference. 100 speed film is fast enough for lots of light in the shots using the flash.

4. Manual flash setting, the sensor was covered, 1/250, f2.8

5. Blue, 1/500, f4, green

6. The sensor was covered, Blue, 1/500, f4



7. Blue, f4, 1/60

8. Blue, f4, 1/30, green

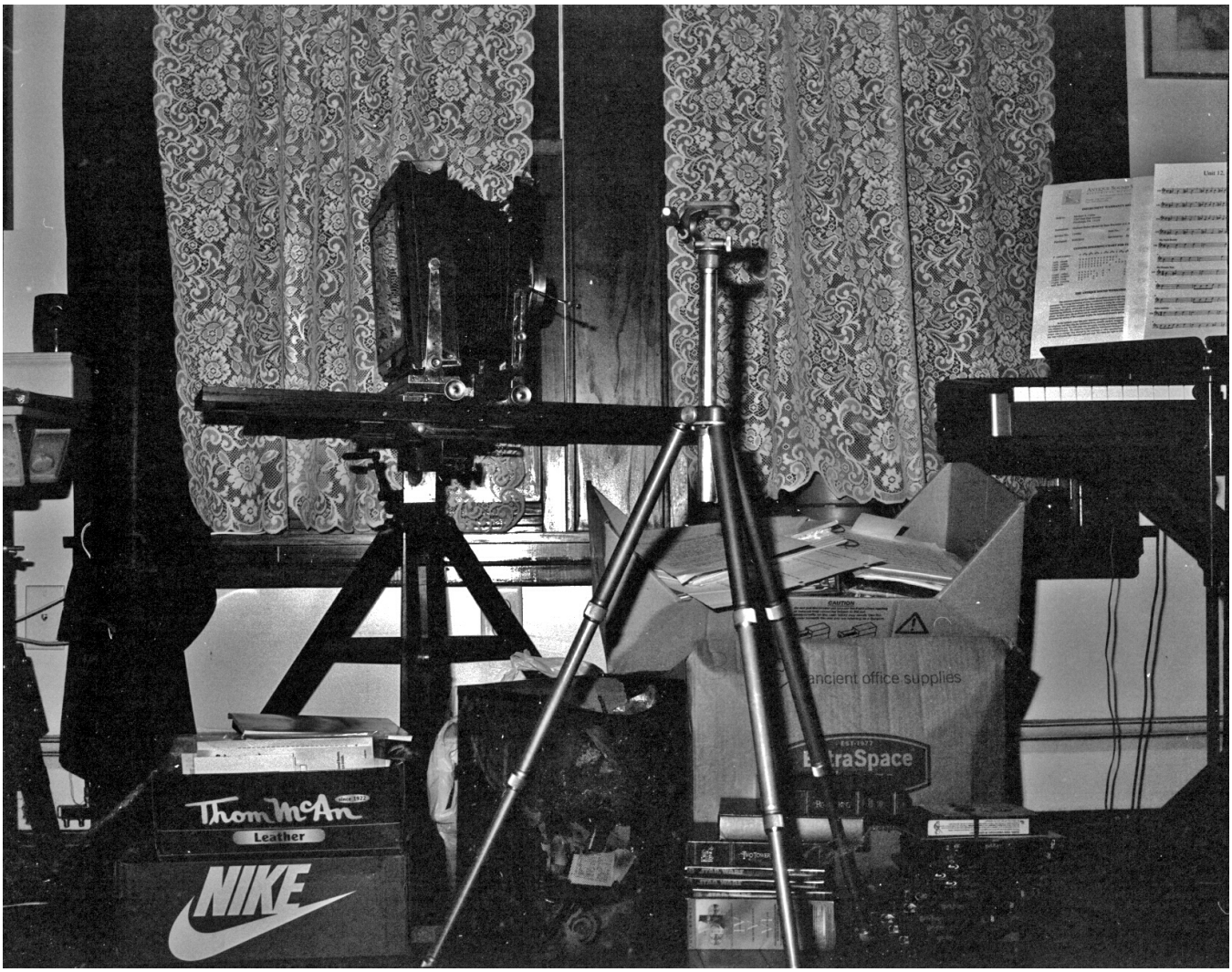
9. Red, f2.8, 1/125, 9', green

10. Red, the sensor was covered, f22, 1/60, 9'

Check the depth of field in the last two shots.

The last two shots had the lighting adjusted in Photoshop Elements 9 so I could see if there was any difference in the depth of field in the shot. Yes there is a huge difference. The first is 41-9 and the second is 41-10. Look at the tripod, the garbage can, and the music.

2016

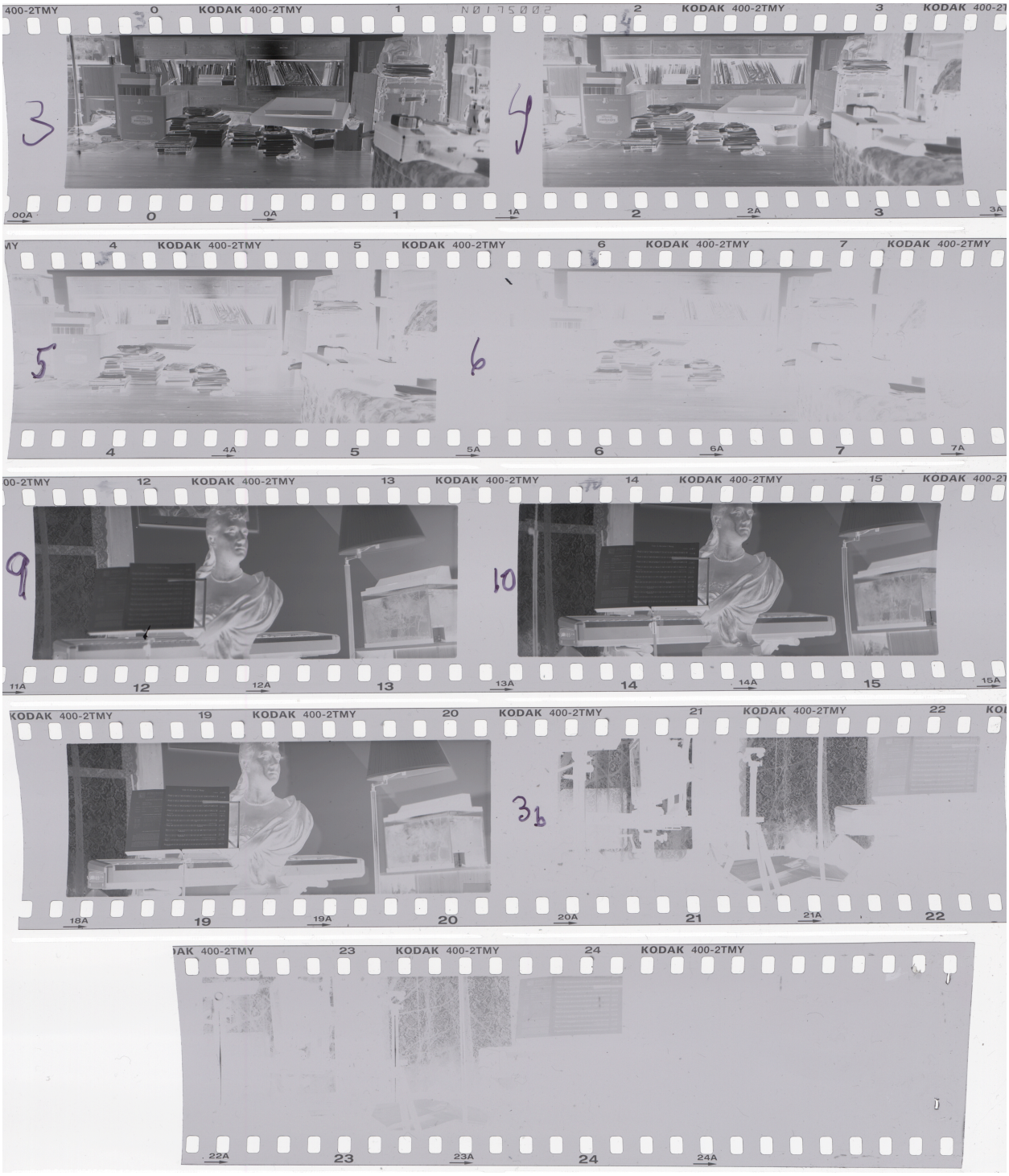


Even the Thom Mcan shoe box is blurry in the first shot but not in the second one.

Next would be how to get more light when shooting at f22? 1/30 would help I suppose.

42

March 28th 400TMY, 24 exp, 4148168, 90 degree elbow viewfinder



#3 45mm, 400 line, No P, Blue, 0 degrees, X, f4, 11', G, Torch

#4 45mm, 400 line?, Red, 60 degrees, X, f4, 12', G, Torch

#5 45mm, 400 line?, Red, 45 degrees, X, f8, Green

#6 45mm, Red, 45 degrees, X, f11, Green

#9 90mm LS, dot 400, No P, Red, 45 degrees, 8, U, f2.8, 125, Green, 12' focus was made on the music

#10 90mm LS, dot 400, WA, Red, 45 degrees, U, 8,

The winder was on 120 not 220 and stopped counting. There was more film to be shot on the roll. Four were wound up more. I went into the darkroom and wound it up some and tried shooting again over the empty part at the end.

#11 45mm, dot 400, WA, 45 degrees, U, 8, f2.8 (not f8/11), 1/60, G, 12' I'm guessing this is the statue.

Notes are pretty messy here. Try again.

Developed D-76 1:1 10 1/4 minuets fix 8 wash 25, sponged,

43 Flash

This is the first time that all of the pictures came out correctly. The even tonality suggests to me that the flash has adjusted everything to its own settings. I tried a variety of things.

The film was 400T-Max, which was new, 24 exposures. Some leader must remain to connect to the supply spool. It therefore cannot be exposed upon as shot #14.

The camera was the Pentax 6x7 #4148168. The flash was a Vivitar 2800 from my 35mm outfit.

Read these images top to bottom and left to right. There are added boxes of film in shots 1-8 then the numbering gets messed up by one. #9 also has 8.

Not bad though.

35mm film leader had been added to the canned film.

I sat on the couch. One box of film sits on the rear rail of the camera. Focus is off;

the Fiesta glass is in focus. The 90 degree right angle finder was used in a rear viewfinder. The thing is too small for me to see well enough to focus properly or I'm just not using it correctly. I got it right on some of the shots.

The focusing method I've settled upon is to look at something at infinity with the camera set at infinity and focus the diopter without my eye glasses on. The diopter is between the two lines to the left of the +. My right eye was used. That was done in bright sunlight through the lower left rear window looking at the farthest horizon above the intersection. A pine tree is clearly visible there. Indoors at night I use the bright flashlight on the Dragon, but the diopter may have been off.

1. 90mm LS, dot 400, WA, Red, 60 degrees, U, 8, f2.8, 1/60, Green
2. 90mm LS, dot 400, WA, Red, 45 degrees, U, 8, f2.8, 1/125, Green
3. 90mm LS, dot 400, WA, Red, 0 degrees, U, 8, f2.8, 1/125,
4. 90mm LS, dot 400, WA, Red, 0 degrees, U, 8, f2.8, 1/125, Green
5. 45mm, dot 400, WA, Red, 45 degrees, X, f5.6
6. 45mm, dot 400, WA, Red, 45 degrees, X, f4
7. 45mm, dot 400, WA, Blue, 45 degrees, X, f5.6, Green, 7' by tape
8. 90mm LS, dot 400, WA, Blue, 45 degrees, U, 8, f5.6, 1/125, Green, 7'
9. 90mm LS, dot 400, WA, Blue, 45 degrees, U, 8, f8, 1/60, Green, 7', (8)
10. 90mm LS, dot 400, WA, Blue, 45 degrees, U, 8, f11, 1/30, (10)
11. 90mm LS, dot 400, WA, Blue, 0 degrees, U, 8, f5.6, 1/125, G, 7', (11)
12. 90mm LS, dot 400, WA, Red, 0 degrees, U, 8, f2.8, 1/125, (12)
13. 90mm LS, dot 400, WA, **M**anual, 45 degrees, U, 8, f8, 1/30, 13' bounce by tape, no Green. Manual doesn't flash the Green light anywhere.

44

Arista 135-36 400 ISO. The 165mm LS lens does not work. Much was lost.

1. 90mm LS, dot 400, WA, Red, 45 degrees, U, 8, **f11**, 125, 6.5‘ Green **?!**
2. 90mm LS, dot 400, WA, Blue, 45 degrees, U, 8, **f11**, 1/125, G, **?!**
3. 90mm LS, dot 400, WA, Red, 60 degrees, U, 8, f2.8, 1/125, 7’, Green focus is off. The near shoulder is in focus but the head is out.
4. 90mm LS, dot 400, WA, Red, 60 degrees, U, 8, f2.8, 1/125, 6.5’, Green, My lamp was on, dim daylight. Also out of focus. Ceiling lamp on.
5. **90mm LS, dot 400, WA, Red, 45 degrees, U8, f2.8, 125, 8’, Green**
6. **90mm, dot 400, WA, Red, 0 degrees, U8, f2.8, 125 12’, Green, The overhead light was on and so was the lamp behind me.**
7. 90mm LS, dot 400, WA, M, 40 degrees, U, 8, f5.6, 125, 17’, Sun floor.
8. 90mm LS, dot 400, WA, M, 0 degrees, U, 8, f8-11, 125, 12’

9. 90mm LS, dot 400, WA, M, 0 degrees, U, 8, f5.6, 125, 17.5’

#9 90mm LS, dot 400, WA, M, 0 degrees, U, 8, f5.6, 125, 17.5’
Focus was on the pencil lamp and it is right on.

This shot was taken from the group scan through plastic and glass overlay. The shots of James and me were scanned clear in a holder using the Canoscan.

Many shots were taken using the new 165mm LS lens. Manual, Red and Blue settings were used. Absolutely nothing shows on the negatives. The shutter never allowed any light on the film ever. I wrote to B&H for a return authorization.

On Monday I sent it to the Pentax repair guy, Jim Hendrixson in TN. He responded to my email so I sent it to him.

My notes say that I used the rear magnifier, the light meter type finder, since it holds the 24x66 mask in place. The rear magnifier is on a non-light meter rear view finder. It is the same view finder without a light meter. I focused with glasses at infinity. I couldn’t see otherwise. The camera was the 4148168 6x7. The flash was the Vivitar 2800, my original. This work was done on 3-31-2016. Film was Arista 400, 135-36. A Panoramic conversion kit was used.

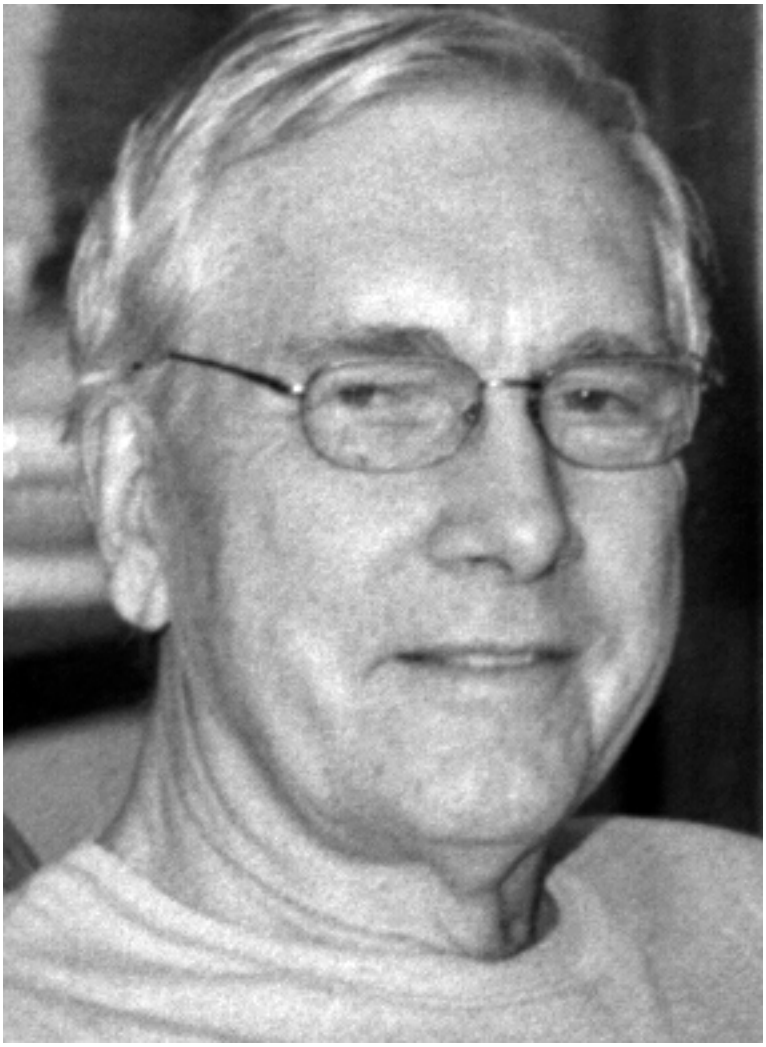
Later notes say the the viewfinder was changed to the chimney. The mask got a piece of tape to hold it in place. It worked. I have to use my left eye because the flash is in the way when using my right eye. Infinity focus was used on light bright clouds out the window and the diopter was set with my glasses on. The top was use, the distance part. I can see and focus interiors in a dark part of the room. The tape measure was used for shot 44-7. The Waist Level View Finder is much

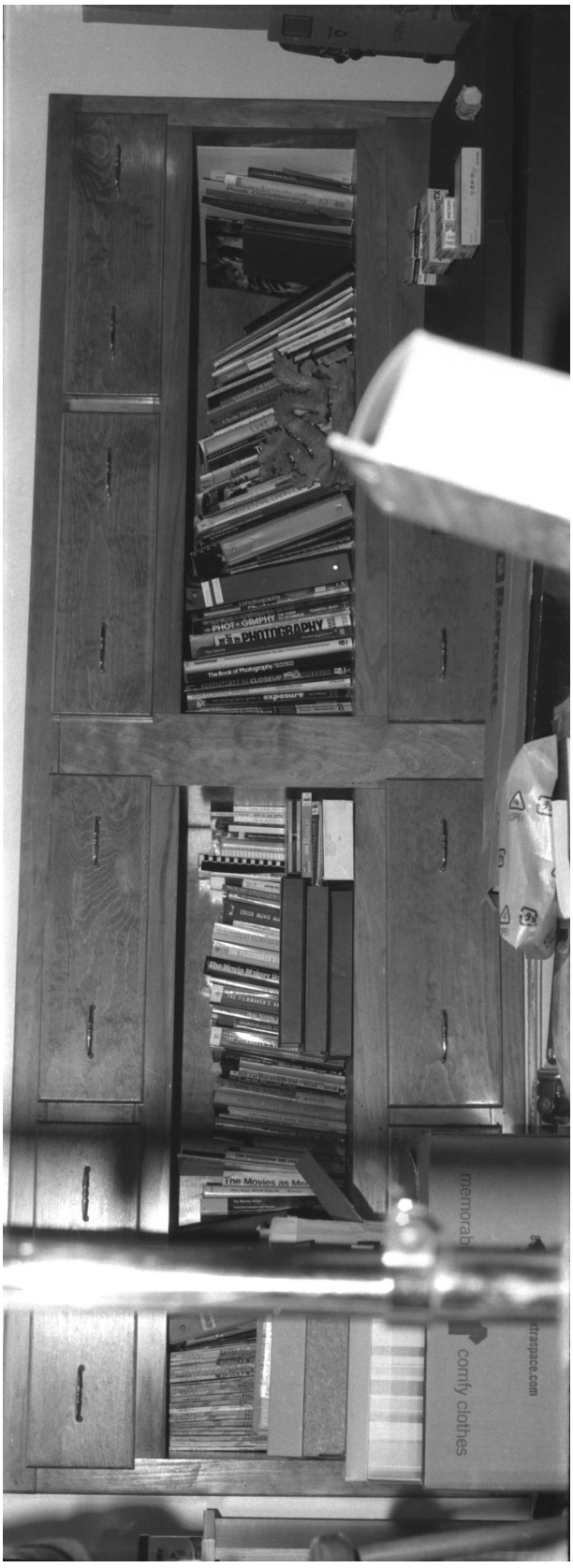
easier to compose shots with. The view is brighter than the Chimney Finder, too. It shows more. The chimney Finder crops the image.

Developing was by the box information. 12-13 minuets in D-76 1:1. I used 13 minuets.

44-9 cu f 5.6 helped the depth of field some too. Arista 400 EDU ultra

The shot of James, 44-5, could have been much sharper if I had used Manual instead of Red at 8'. f11-16 would have resulted.





This is image 44-8 turned sideways so that more of it larger could be seen on this page. This one is not reduced in size so that the clarity remains. The flash was on manual and I was close enough so that the iris could be closed more. That was f8-11 and was more than any shot done so far. There is exceptional clarity here. The books and the film are in focus, so is the box on the left. Other shots have these things out of focus.

If I can take portraits using f8-11 or f11 they will be sharper by far.

#8 90mm LS, dot 400, WA, M, 0 degrees, U, 8, f8-11, 125, 12'

Arista 400 EDU Ultra, 135-36 developed 13 minuets in D-76 1:1

Depth of Field

f4 37-3 Exposure notwithstanding, look at the chair get sharper with smaller apertures. Yea, I don't know what to do about grain yet. Thinner negatives get more grain. Thicker darker ones are smoother. That helps focus effects, too, I suppose.

f8 37-9 Here, the chair is noticeably sharper.

f16 37-6 And this one is the sharpest from front to back of all three images.

Photography
Feininger
LUKE
Istanbul
Peak Conditioning

f 2.8

Photography
Feininger
LUKE
Istanbul
Peak Conditioning

f 5.6

45

April 6, 2016 Tri-X 400, 90 LS, 2X teleconverter, Vivitar 2800, room lights

The goal is to use the 2x converter the flash all hand held and get good exposures.

Pentax 6x7 4158461 Chimney Finder and strap, camera set to 220, Camera on 8, lens on U, I was on the couch almost 9’ away. The 2X teleconverter takes two stops of light. The light meter was set at the line under 100. No panel was used in the flash. The shutter on the LS lens was set on 1/250 for hand holding this big honking lens. A floor lamp was on situated at the right Ceiling lights were on full and it was dark outside. Torch used to focus with.

This Tri-X film was pre rinsed but it didn’t show any color in the drained water. It was developed in D-76 1:1 allowing 10 minuets, stopped 30 seconds, then fixed a full

10 minuets followed by a 30 minuet wash and a one minuet Foto Flow with a wipe.

1. 0 angle, Blue, f4, I didn't cock the LS lens. No shadow. No flash.
2. This was the same only the lens got cocked this time. Flash shadow.
3. Red could not be used because it required f2, M, 7 1/2' on lens, f11/8
4. M, 0 angle, f8/5.6
5. Flash was off
6. M, 0 angle, no panel, f5.6
7. M, f5.6/4
8. M, f4
9. M, f2.8
10. M, Bounce Flash, 15', 45 degrees, f5.6, No Flash shadow now.
11. M, 45 degrees, f4
12. M, 45 degrees, f2.8, shown below.
13. M, 45 degrees, f2.8, standing, and my finger was placed over the light sensor on the flash front.

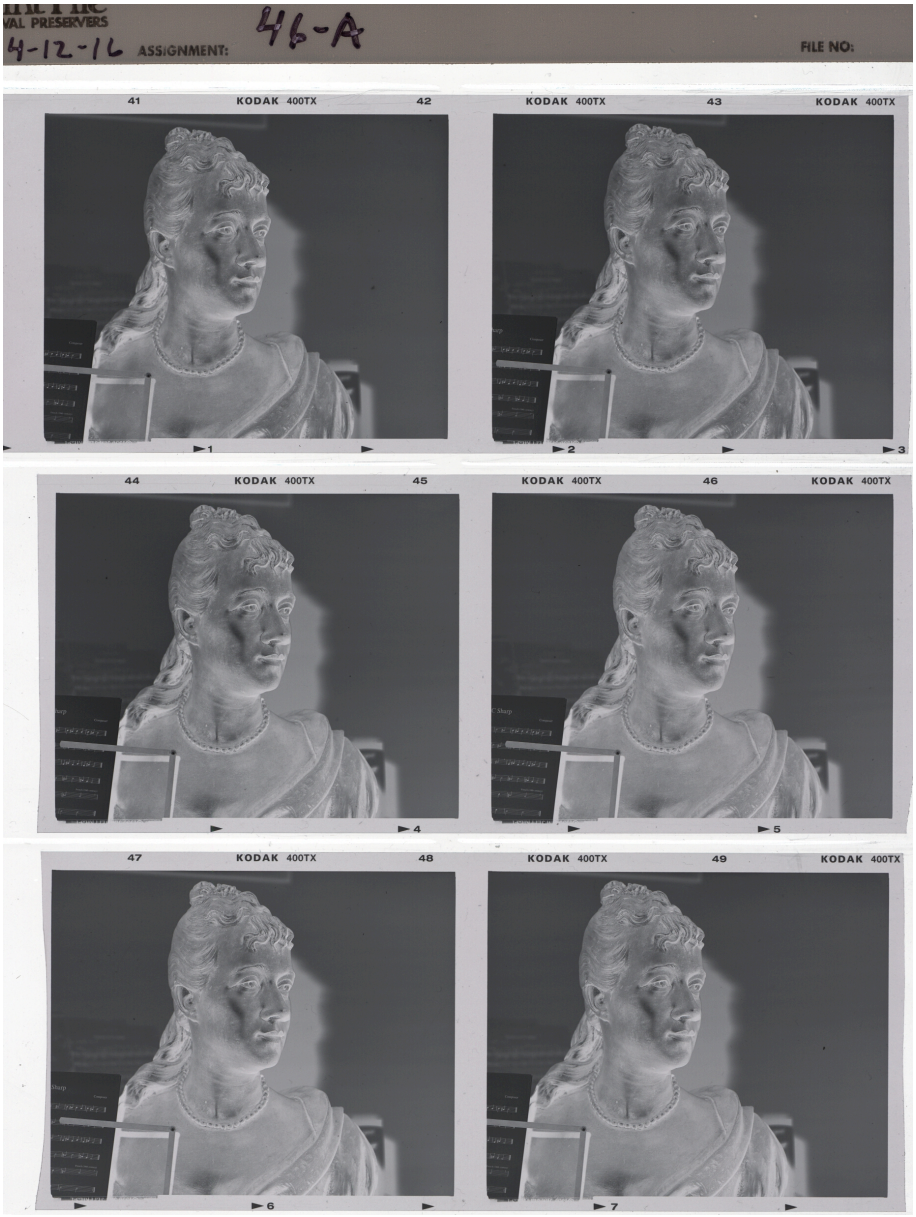
This is what I used to take the pictures:

It really works.

https://youtu.be/caqvQ6ykK1M

46

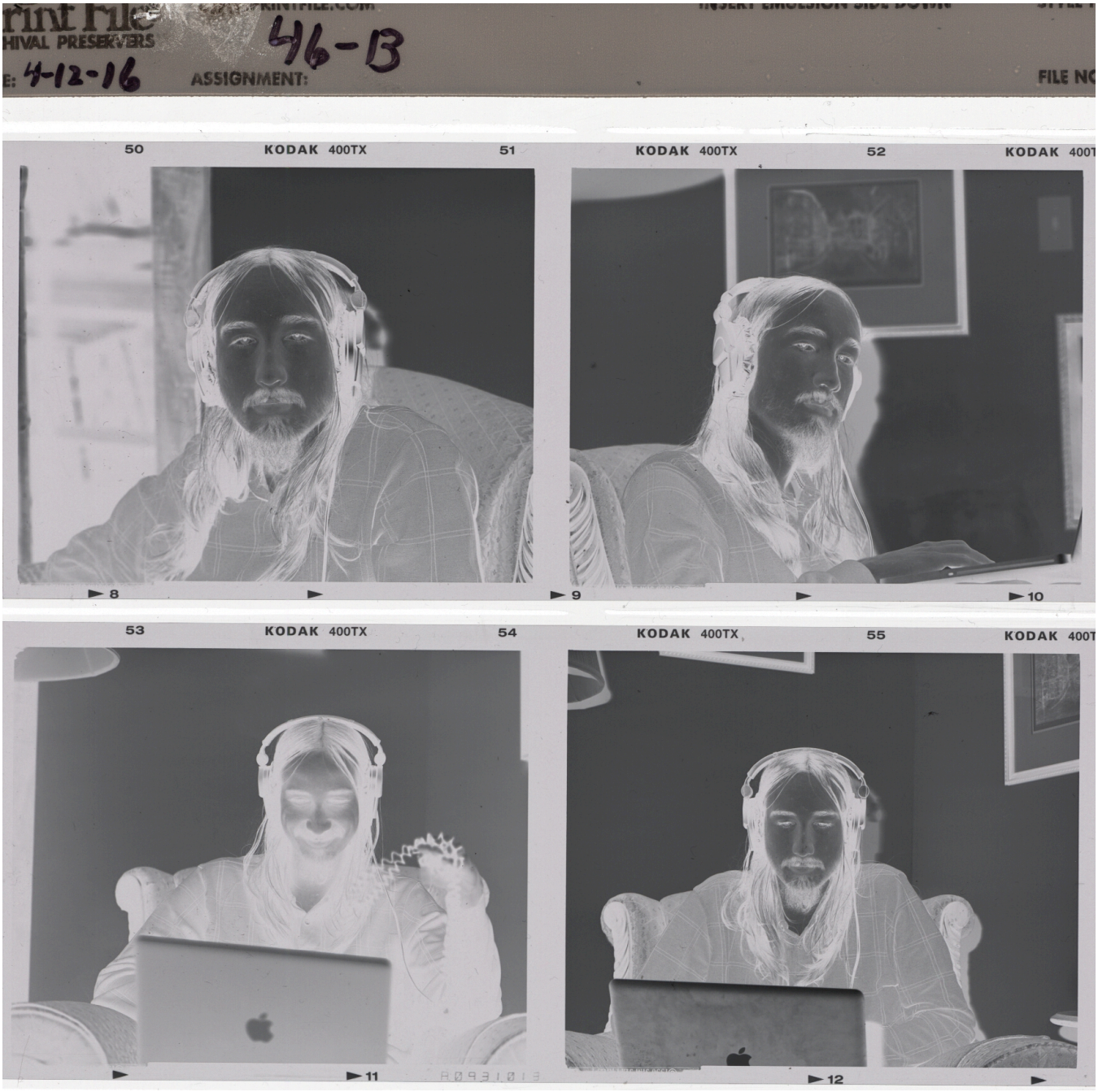
April 12, 2016 https://youtu.be/nFh9c1p1u04


VAL PRESERVERS
4-12-16 ASSIGNMENT: 46-A
FILE NO:
41 KODAK 400TX 42 KODAK 400TX 43 KODAK 400TX
44 KODAK 400TX 45 KODAK 400TX 46 KODAK 400TX
47 KODAK 400TX 48 KODAK 400TX 49 KODAK 400TX

400TX 165 LS, 4 on camera speed is 1/4th of a second, chimney view finder, Big pipe tripod, Vivitar 2800 flash, Blue Automatic, f8, closest focus possible at 5'1" to back of chimney. It was daytime, the lights were on, all of them.

1. f8, 4, 60th, Blue
2. f8, 2, 60th, Blue
3. f8, 4, 125, Blue
4. f8, 4, 250, Blue
5. f8, 4, 500, Blue
6. f8, 4, 250, Blue, all of the lights were turned off in 6.

These negatives really need to be looked at under high magnification. Are there any differences between them at all? The automatic flash does a great job of making all of the exposures the same.



7. No panel on the flash was used in any of the shots. The line was under the 400. f 8 was indicated for the Blue Automatic setting. There was daylight in the room at the time. I was about 6’ away, sitting on the end of the couch. f 8, 4, 250, Blue, 0 angle
8. f 8, 4, 250, Blue, 6-7 feet
9. f 8, 4, 250, Red Bounce, 45 degrees, Green, 9’?

10. f 16, 4, 250, Manual, 0 degrees, no panel

I'll try a bounce flash on manual next time so I could possibly get a little more light to record on the film. #9 was on Red Automatic and I had to set the iris on f4 and that is the widest the lens goes. The flash was checked and a Green light shown. But the picture is darker than the other ones.

Shadows were lightened and mid tone contrast was increased, using Photoshop Elements 9. This was taken from a scan through a plastic film holder. It was shot using a bounce flash on Red Automatic f 4. The Green check light was used and it lit up, but the image is too dark anyway. 1/250th of a second was used with the 165mm LS lens. That speed stopped the swinging of the earphone cord. Depth of field is good on the face but the hand is blurry as is the computer screen and the back of the chair. I lucked out on this one. Some cropping was applied to get rid of bothersome edge artifacts.

Development was interesting and was done immediately after shooting the roll. I had to identify the film from different versions listed on the developer package. Then, I noticed there was a column titled Film Code. 400TX is the film I have. 9 3/4 min development in D-76 1:1 is indicated but I use 10 minuets to get slightly darker negatives. That has been done earlier.

The film was pre-rinsed and the water was deep red. So, I rinsed it again; this time the water was dark blue. So, I rinsed it again; and now the water turned medium blue. Development was begun at that point because I was so anxious to see if the lens worked.

Remember, the last time I used this lens, none of the pictures came out. That was roll #44 on March 31st. I'd used 8 on the camera speed dial as per instructions and now I used 4 as per the technician's advice.

Stop bath 40 seconds

Fix in Kodafix 10 minuets. The fixer had to be heated up to 68 half way through after I took it's temperature.

Wash was with continuously running water for 30 minuets followed by a minuet in Photo Flow. The running water is needed to get rid of pink in Tri-X film negatives.

The dehumidifier was put in the room and I left it in there too long and the film curled badly. The film was threaded onto a dry Patterson reel and it straightened out after a while when I scanned it.

The film was scanned in plastic sleeves.

A video was made. https://youtu.be/nFh9c1p1u04

47

April 15, 2016 Some problems occurred. Batteries may be bad.

41 KODAK 400TX 42 KODAK 400TX 43 KODAK 400TX
45 KODAK 400TX
47 KODAK 400TX 48
50 KODAK 400TX 51 KODAK 400TX 52 KODAK 400TX
53 KODAK 400TX 54 KODAK 400TX 55 KODAK 400TX

1 & 3 are partial frames. 4 & 6 are blank. The film is curled. I thought that the lens was sticking and the first thing I did was to exercise it. While doing that, the thought occurred to me the the batteries may be bad. They were.

The camera was 4148168, it was set on 4, The sun was up but not shining into the living room, the lens 165LS, Vivitar 2800 flash, Manual mostly, 1/250th of a second shutter, 400TX film, pentaprism TTL finder, 400 line

1. 9’ away, Manual, f11 as recommended, 45* angle to the flash, no panel, The bounce distance is under 15’,
2. Everything was the same except the angle was 60* instead
3. f8 at 60* M
4.
5. f4, 60*, M
6.
7. f8, Blue, 9’ away, the camera was rotated counter clockwise with the flash on the bottom
8. Manual, 0*, f22
9. Vertical, clockwise rotation with the flash on the top right, f16, Manual, 9’ away, 1/250
10. Me, Manual, f8, 45*, open one stop,

I wanted better focus, to repeat success, more manual settings, open the lens more often, use the pentaprism and made vertical shots, use different flash bounce angles, small iris opening f22

Batteries were changed in the camera and in the flash after processing.

41 KODAK 400TX 42
KODAK 400TX 43 KODAK 400TX
GEEKS
GEEKS
44 KODAK 400TX 45
47 KODAK 400TX 48
50 KODAK 400TX 51
KODAK 400TX 52 KODAK 400TX
GEEKS
GEEKS
53 KODAK 400TX 54
KODAK 400TX 55 KODAK 400TX

48

April 15, 2016 The battery in the camera and in the flash were changed

41 KODAK 400TX
42 KODAK 400TX
43
KODAK 400TX 44 KODAK 400TX 45 KODAK 400TX 46
KODAK 400TX 47 KODAK 400TX 48 KODAK 400TX 49
KODAK 400TX 50 KODAK 400TX 51 KODAK 400TX 52

4148168 400TX 165LS
4 Vivitar 2800 no panel
400 line 1/250

1. M f5.6 75* +2

2. M f8 75* +1

3. M f8 75* +1

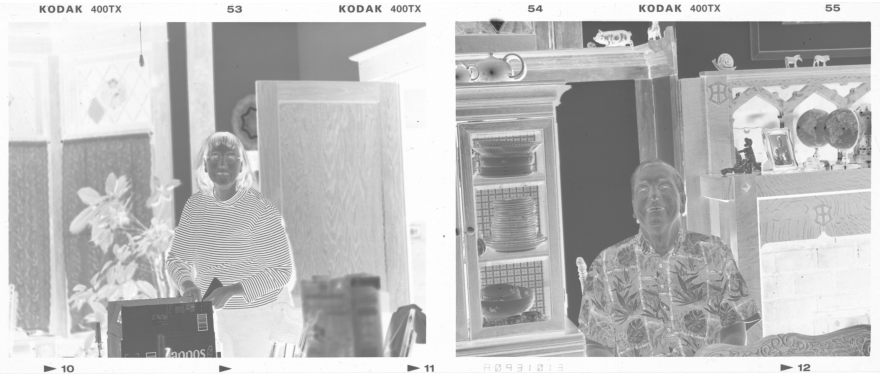
4. M f5.6 60* +2

5. M f4 60* +3

6. M f8 60* +1

7. M, Camera on 2, f5.6 60* 250 +2

8. My eye sockets are so deep they were dark in 47-10. M 4 f5.6 60* +1



9. RED, 0*, f5.6, 8’ focus, +1

10. Manual, f11-8, +1, 0*, 11’ focus

This film was pre washed two times and then developed 9 3/4 minuets just like it says to do. I’d been doing the developing a little longer at 10.

It looks like the problems that were experienced in the last roll went away with new batteries in the camera and in the flash.

The film curled despite letting it dry in a more humid room. So, I put it onto a Patterson reel overnight. That fixed all but the last two frames. They had to be scanned using the HP negative holder and scanner. They kept popping out of the Canon holder.

The prism TTL view finder was used. No vertical shots were taken though because I wanted to practice shooting the flash in Manual mode. And I did not like what I got with straight on rotated shots last time.

Well, it looks like I’ve gotten the living room and dining room pretty much scoped out as far as flash and exposure go. The Manual setting and the Bounce flash is the best. At least one extra stop of exposure is required. Add some to the distance. Two or three stops more exposure are better yet. It depends on how far you are away from the subject if Red is used or not and if straight on is needed. No panel was ever used. I never yet saw a difference using it.

49

April 21, 2016 Try pushing 400TX to 1600 to get more shadow detail.

41 KODAK 400TX 42 KODAK 400TX 43 KODAK 400TX
44 KODAK 400TX 45 KODAK 400TX 46 KODAK 400TX
47 KODAK 400TX 48 KODAK 400TX 49 KODAK 400TX
50 KODAK 400TX 51 KODAK 400TX 52 KODAK 400TX

400TX in 4148168 on 4 165mm LS lens, Vivitar 2800 flash, 400 line, no panel 1/250 hand held, TTL Pentaprism finder

1. 45* M f11-16 as rec daylight window on left, face was black

2. +2 f5.6-8 45* M

3. f22 -1 1/2 M

4. I stood in the door 75* M f16

5. Squat 75* M -1 f22

6. f11 +1 75* M

7. f8 +2 75* M bounce

8. f16 -1

You can see my eyes in the last one.

9. f11 was right on the given setting

10. +1 f8 M

41 KODAK 400TX 42
KODAK 400TX 43 KODAK 400TX
44 KODAK 400TX 45
KODAK 400TX 46 KODAK 400TX
47 KODAK 400TX 48
KODAK 400TX 49 KODAK 400TX
50 KODAK 400TX 51
KODAK 400TX 52 KODAK 400TX

This is really all about finding out the proper exposure.

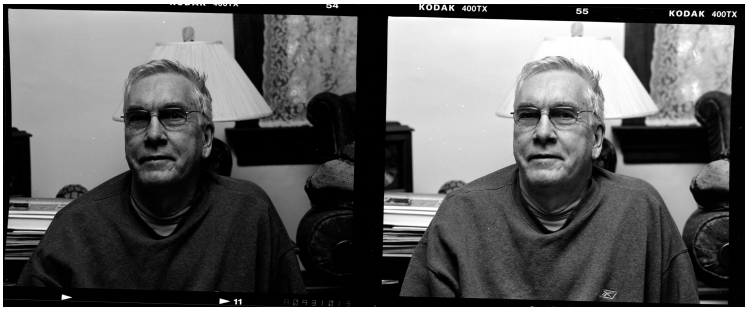
Day light was coming in the window on the left of the statue. I could not even see the right side of the face.

I'm surprised that the shots didn't come out lighter than they did. 2 & 10 are the best. But 1, 7, and 9 are also pretty good.

Bounce flash was used exclusively. No glair is seen nor is there any black shadow edges. I also wanted to see the eyes, mine are deep set so I kept my head up and took off my glasses.

This film was developed as if it were shot at 1600 ISO. It was shot with a 400 ISO setting. The extended development was to make the shadow areas darker or as dark as possible.

I put on a dark sweat shirt. That was to see if there could be any detail in that area.



9. f11 was right on the given setting

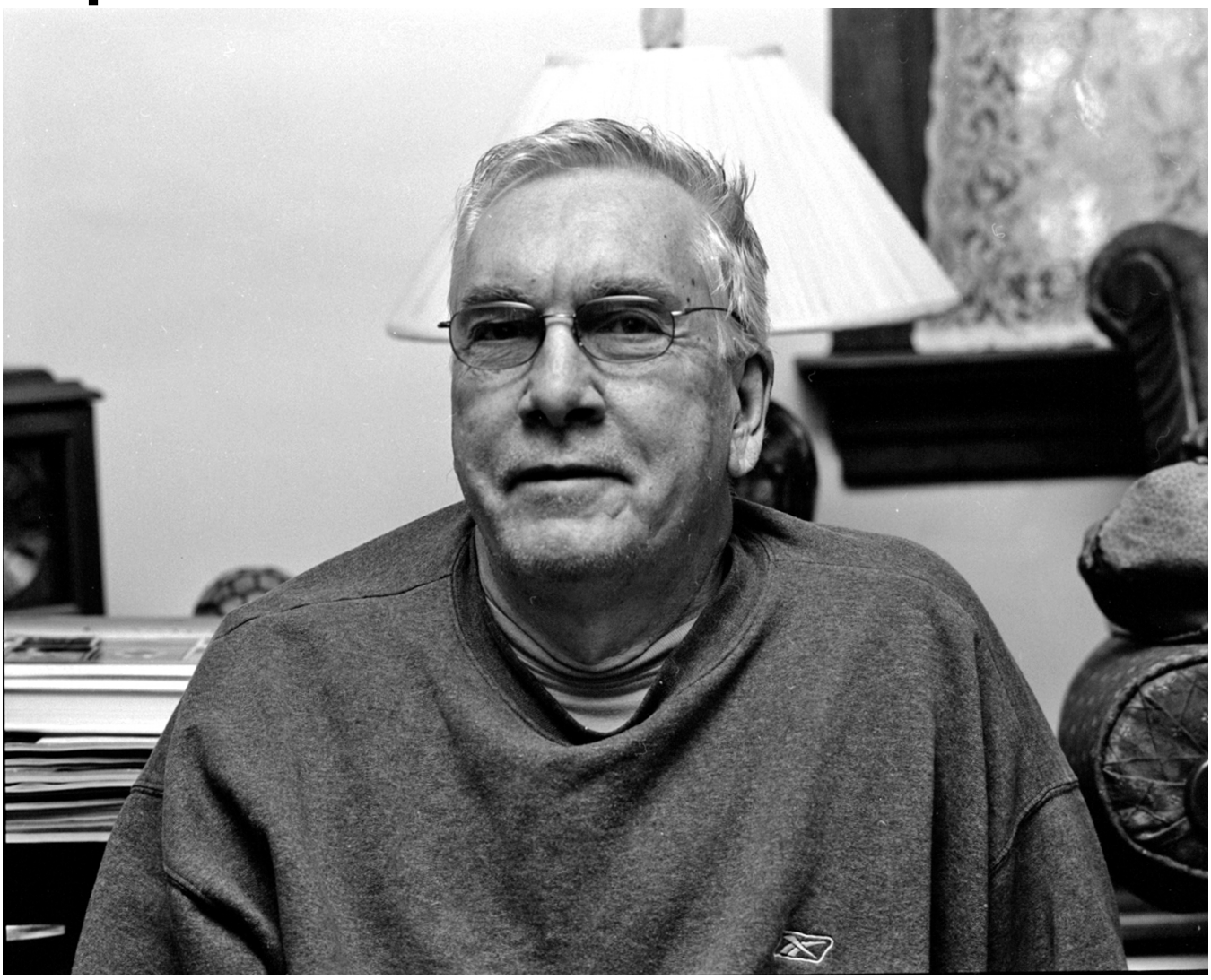
10. +1 f8 M

The given settings just do not work. Extra development does not make them work any better. Kodak 400TX needs at least one stop more exposure or even two more stops exposure.

The correct exposure would be somewhere between the first and second shot of the statue. At least for that image. A +1 would be correct. That is based on what happened when I edited the positive in the computer.

Shot #7 needed a +2 to be good. #10 only needed a +1.

Exposure



April 22, 2016

This photo is pretty good, for a single bounce flash. It is very dark under the brows, but I can see the eyes, just barely, and it is dark under the chin all around the throat. The flash was aimed at the ceiling, what do you expect?

What I am interested in is the condition of the shadows on the negatives and what controls them. So, this is what I intend to do. 120 negatives taken of a statue, my son, and a couple of me will be compared. 400TX is the film. We'll look at rolls: 40, 46, 47, 48, & 49. They are all 120 400TX. Roll 45,135-24, did not have a backing that colored the pre-rinse water even if 400TX so excluded.

These are the best ones. All are 400TX.

40-6 Blue, 200 iso line f5.6, 250, T&S, flashed (flash check?) fill lamp on couch, no panel, 0 angle, light was blocked with a notebook from the flash sensor. 90LS and the 2X teleconverter. I was tired of thin negatives and really liked this one because it was so dark. 10 min development. The flash sensor got covered.

46-3 Blue, 400 iso line f8, 125, LS shutter speed makes no difference in exposure on automatic. 4&U, 165mmLS lens. It was daytime and all the lights were on. 10 min development. Turning off the lights made no difference in the negatives.

46-9 Red, 400 iso line, f4, 250, Bounce, 45 degrees, Green, (focused at 9') 165mmLS lens, 10 min development. Daylight. No panel in flash.

This is a bounce flash and although underexposed is what I want to do. The others have the annoying flash shadow on them but are better exposed.

47-5 Manual, 400 iso line f4, 250, Bounce 60*, 165mmLS lens, I assume that processing was the same, 10 min development, although it was not noted.

The sun was up but not shining into the living room.

15' = f11. This is a +3 exposure.

47-10 Manual, 400 line, f8, 250, Bounce 45*, 165mmLS lens, 10 min development,

This exposure had the lens opened one stop more than what was indicated on the flash head. +1. 15'=f11. It was day time but not bright and no direct sun inside. I wanted more depth of field so closed the lens 2 stops from that used in 47-5. I had a white shirt on.

48-1 All the lights were on and it was bright there. 4148168 400TX 165LS 4 Vivitar 2800 no panel 400 line 1/250. 9 3/4 min development.

M f5.6 75* +2, the next shot at +1 didn't work as well as this one did.

48-5 M f4 60* +3

4148168 400TX 165LS 4 Vivitar 2800 no panel 400 line 1/250

M f4 60* +3

48-7 M, Camera on 2, f5.6 60* 250 +2

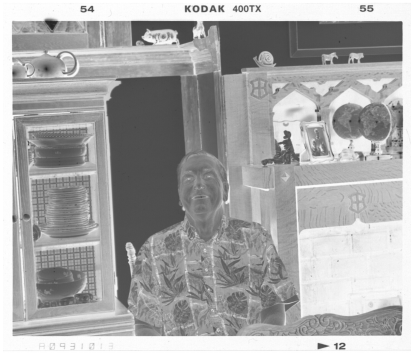
This is pretty good, too. I just wanted to test the sync speed on the camera.

The robe is whiter than in 48-5

48-8 M 4 f5.6 60* +2

My eye sockets are so deep they were dark in 47-10 so I kept my head up to catch the light from the ceiling bounce flash

9 3/4 min development



48-10 Manual, f11-8, +1, 0*, 11' focus

I set up the shot then handed off the camera to Melita who took the shot. You can barely see the shadows around the ears. All the lights were on.

9 3/4 min development

49-2 It is easier to print good shadow detail when there is detail in the shadows. #1 looked good until you try to make a positive out of it. 400TX in 4148168 on 4 165mm LS lens, Vivitar 2800 flash, 400 line, no panel 1/250 hand held, TTL Pentaprism finder, Daylight on left of head, face was black. 13 1/4 min development

Manual +2 f5.6-8 45*

49-7 f8 +2 75* M bounce

I stood in the doorway looking down. Darks on the negative, the light areas, do look darker as do the shadows show more grays in them.

Developed for 1600 iso.

Bounce distance varied so exposure was adjusted

49-10 +1 f8 M 75* Bounce flash

I don't know why this came out. Perhaps the extended development did work.

What would a +3 look like?

Try duplicating 40-6 again to see if that fill lamp really did work. Bracket on manual. Use the 165LS lens and 13 1/4 min development

Turn on all of the living room lights and see if improvement occurs.

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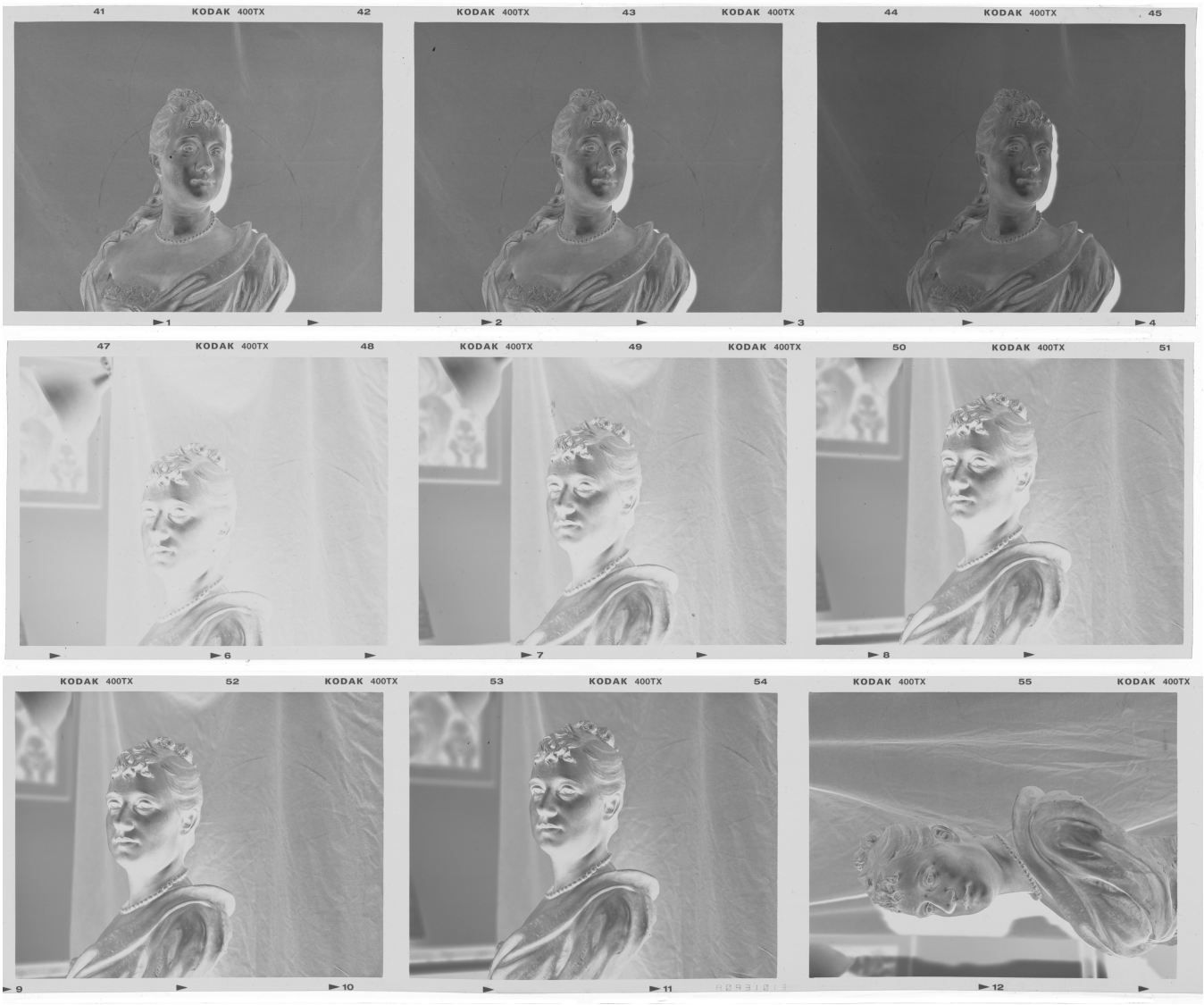
April 27, 2016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50-4 Was shot on B by mistake so it was put on a single negative sheet along with 41-10. It looks the same as 50-5 only has more contrast to it! That could be the scanner's doing. It had to be scanned by itself so it is different from the other scan. The first three had the room lights on at night, and the last 7 had the room lights off in the day. Go figure. 1-3 had a fill lamp on the right, but it didn't work.

50 was begun on April 23, 2016. 400TX was used in 4148168 with the Vivitar 2800 flash. 165LS lens, 1/250, camera on 4, except for shot number 4. The first three had the ISO set to 100 with the line under it on the flash. The camera was shielded from the fill lamp on the couch by an upright canvas. Another reflector was behind the lamp. Ceiling lights were on full. It was night. The camera was 6 1/2 feet away according to the focus scale, 0* on the flash, f16 was indicated. Penta prism and a tripod. Flash was on M.

1. M f16 4 250 0* 100 line +2
2. M f11 4 250 0* 100 line +3
3. M f8 4 250 0* 100 line +4
4. April 27, B oops, 10 foot bounce, f16 was recommended but I used f11. 60*
5. M f11 4 250 60* 400 line +1
6. M f11-8 +1 1/2
7. M f8 +2
8. M F8-5.6 +2 1/2
9. M f5.6 +3
10. Blue f8 the camera was rotated clockwise with the flash on the top. The daylight window light lit the left side of the statue and the right side was black.

Photos 4 through 10 were taken of the statue as shown on the right here. In shot 10 f8 was indicated by the flash set to 400 with the line under it. The wide angle panel was not on the flash head. No angle was used, the flash was set to 0* straight on.

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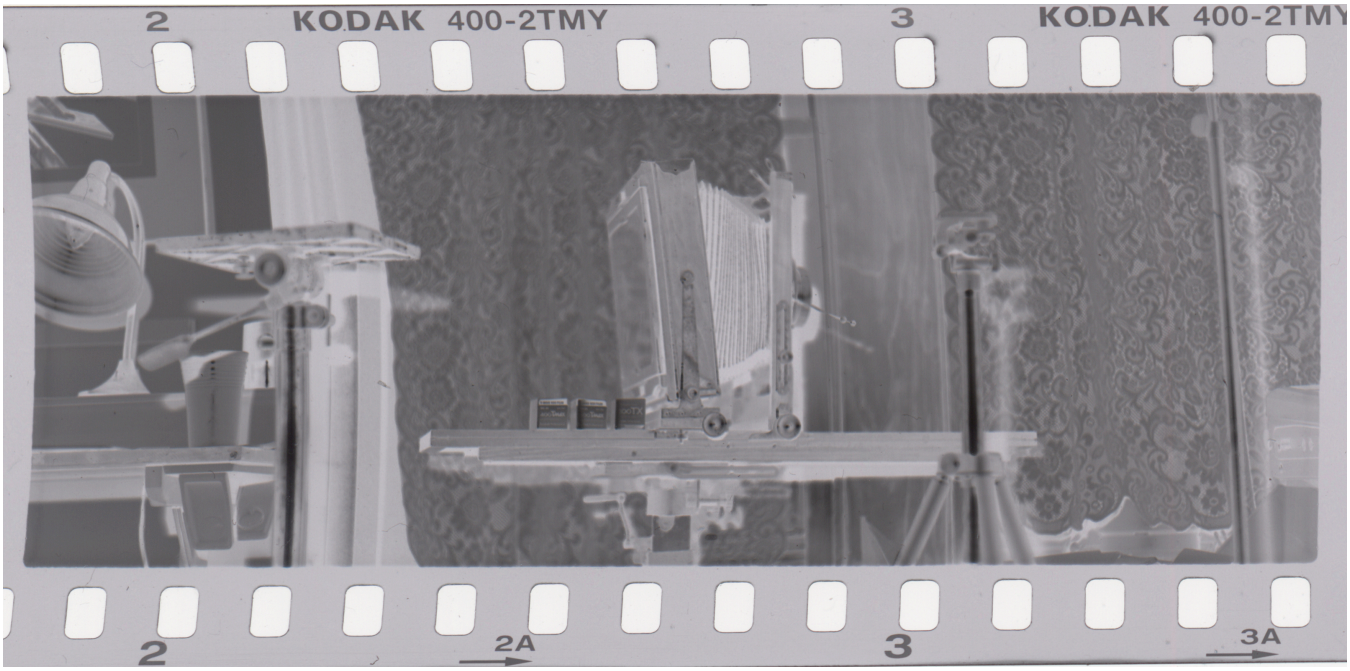
50 April 27, 2016

Study this carefully to determine what is a correct negative.

What is a proper negative?

The flash unit I've been using seems to think that it know best as to what is a correct exposure and as a result what is a proper negative. Let's have a look. When the flash is set to an automatic setting, Red or Blue, it will adjust the duration of the flash to achieve a reflected light reading, made through the sensor on the front of the flash head, and the results will be pretty much the same all of the time. In this inquiry we will be looking at direct flash pictures taken with automatic settings. No bounce flash will be used until proper samples are shown.



43-3 and 4 next to it were taken with automatic settings and a direct flash. Note the nasty shadows in white on the negative on the right side of the camera.

90mm LS, no 2x converter, dot 400, WA, Red, 0 degrees, U, 8, f2.8, 1/125

The next shot passed the Green flash test so this is the same, same settings.

Focus was off but that is not the subject here. f2.8 makes it difficult to focus.

"This is the first time that all of the pictures came out correctly. The even tonality suggests to me that the flash has adjusted everything to its own settings. I tried a variety of things."

I did want more contrast in the negative and bought new film to develop longer.

44-6 from page 85, Arista 400, 90mm, dot 400, WA, Red, 0 degrees, U8, f2.8, 125 12', Green, The overhead light was on and so was the lamp behind me. Developing was by the box information. 12-13 minuets in D-76 1:1. I used 13 minuets. Different film, longer development, different effect, pretty much the same though. Just a little darker.

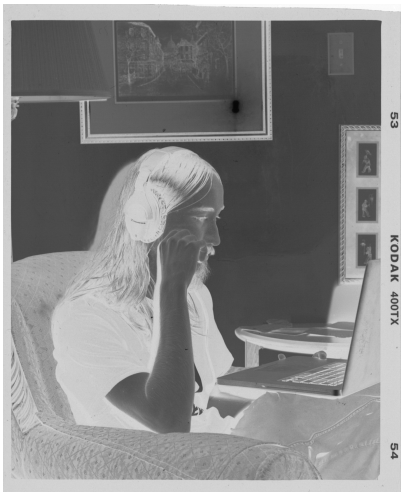
45-2 from page 92, TX400 called Tri-X 400, 90 LS, 2X teleconverter, Vivitar 2800, room lights, Pentax 6x7 4158461 Chimney Finder and strap, camera set to 220, Camera on 8, lens on U, I was on the couch almost 9' away. F4. The 2X teleconverter takes two stops of light. The light meter was set at the line under 100. No panel was used in the flash. The shutter on the LS lens was set on 1/250 for hand holding this big honking lens. A floor lamp was on situated at the right Ceiling lights were on full and it was dark outside. A torch was used to focus with.

46-3 from page 95, 400TX 165 LS, 4 on camera speed is 1/4th of a second, chimney view finder, Big pipe tripod, Vivitar 2800 flash, Blue Automatic, f8, closest focus possible at 5’1” to back of chimney. It was daytime, the lights were on, all of them. F8, 4, Blue. 400 line.

Shot 6 had all of the lights turned off and it looks just the same.

47-7 from page 100. Vertical counter clockwise rotation with the flash on the bottom left.

f8, Blue, 9’ away



47-9 from page 100. Vertical, clockwise rotation with the flash on the top right, f16, Manual, 9’ away, 1/250. The camera was 4148168, the lens 165LS, the camera was set on 4. The sun was up but not shining into the living room, Vivitar 2800 flash, Manual mostly, 1/250th of a second shutter, 400TX film, pentaprism TTL finder, 400 line. I wanted better focus so manual was used with f16.

Ambient light played a part in this exposure. More on that later.

48-1 from page 103. 4148168 400TX 165LS 4 Vivitar 2800 no panel 400 line 1/250, all the lights were on.

1. M f5.6 75* +2

Now this is a shot taken with the flash set on Manual and the light bounced off the ceiling but it makes a good computer print and it looks like the other negatives so it may be a proper negative.

49-2 page 105. This film was pushed to 1600 in processing to see how dark it would get. The others were developed 9 3/4-10 min but this was 13 1/4 min. It shows. The positive looks great. The dark statue prints nicely in the PC. 400TX in 4148168 on 4 165mm LS lens, Vivitar 2800 flash, 400 line, no panel 1/250 hand held, TTL Pentaprism finder.Daylight window light was on the left, and the face was black +2 exposure at f5.6-8 with a 45 degree bounce flash on Manual.

This IS a little light as the statue is so dark. However, it is necessary in order to get the detail to show. It could be printed darker to get the paper to show more notes and the wall to be a little darker.

I think that the thicker emulsions are needed to eliminate white specks. Very thin negatives look bad especially in the darks and are loaded with specks.

Fine Art America

http://10-michael-carter.fineartamerica.com from the email

http://fineartamerica.com/profiles/10-michael-carter from the above link

April 29, 2016 I bumped into this place in my favorites and decided to have a go at it so I uploaded a head shot, a biography, and one photograph.

There is a size limit of 25mb across the memberships for each photo. They will take it down to that size if the upload is larger. Try using 10 compression and remove the exif. You could also reduce pixel size.

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Medium Format Films

May 5, 2016 Kodak Medalist II camera, new, 620 film spooled, TMY400 bought at the mall for twice what it costs on line, the day is heavily overcast with clouds, the filter is removed for the first shots but the shade is on the camera. Time is 12:30. Light is 40 with the high slide inserted into the light meter.

1. James, the rangefinder is NOT right. I can't use it easily hardly at all. It worked indoors. 1/200 sec, f11-8. Am I doing something wrong? 3.5 feet
2. White Flowers, 1/200, f32, 3.5 feet
3. Street, 1/200, light was 40+, f11, I focused on a tree as best I could.
4. White Flowers, 1/200, f11, 3.5 feet
5. John Hartman, 1/200, f11, 3.5 feet
6. The Yellow filter was put in for the last shots. Landscape from the Duquesne University mountain. Stairs looking left. oops. 80 low scale. 1/50 braced on a fence post top. f5.6
7. Bridge. 1/50, f5.6, I did focus on something in the landscape both times
8. The light meter was changed to 80 on the high scale. 1/50, f22, overcast.

The film was developed in D76 1:1 10 1/4 minuets. The pre-rinse was black. 30-40 seconds stop bath. 10 minuets fix. 20 minuets + wash. Photo Flow.

The film base is very clear unlike TriX400. The film stayed flat. The film seems to be thicker than TX.

There are 4 stops difference between the last exposures, yet, the computer drew out images from both ends. Artifacts or holes in the emulsion do not occur with thick dark film.

After I got home I called Bald Mt to inquire after my Monitor and asked about the viewfinder. Rick told me to remove a tiny mask from the viewing end. I did and it became possible to use the camera easily. What a difference! I made a video about the film and the camera for YouTube.

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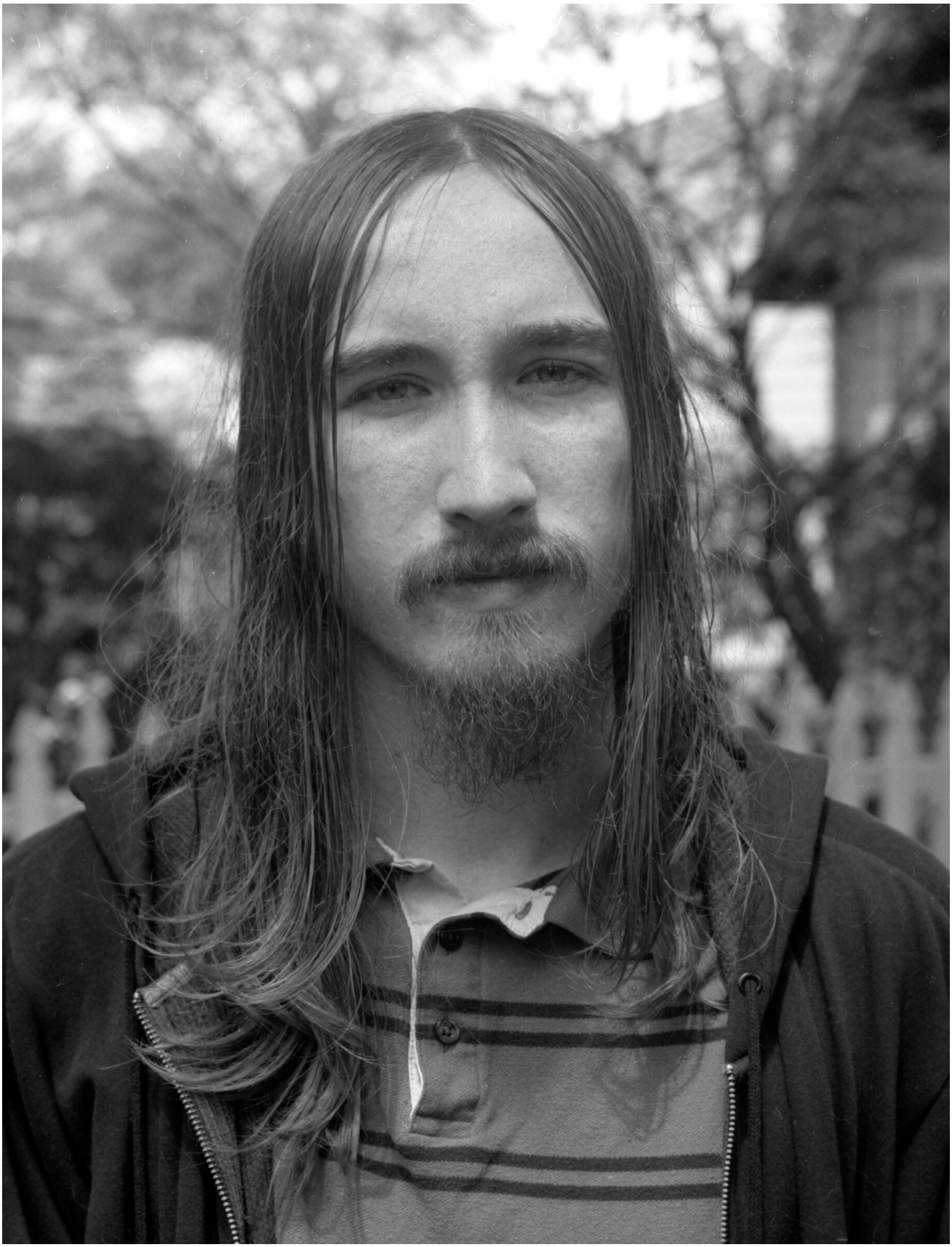

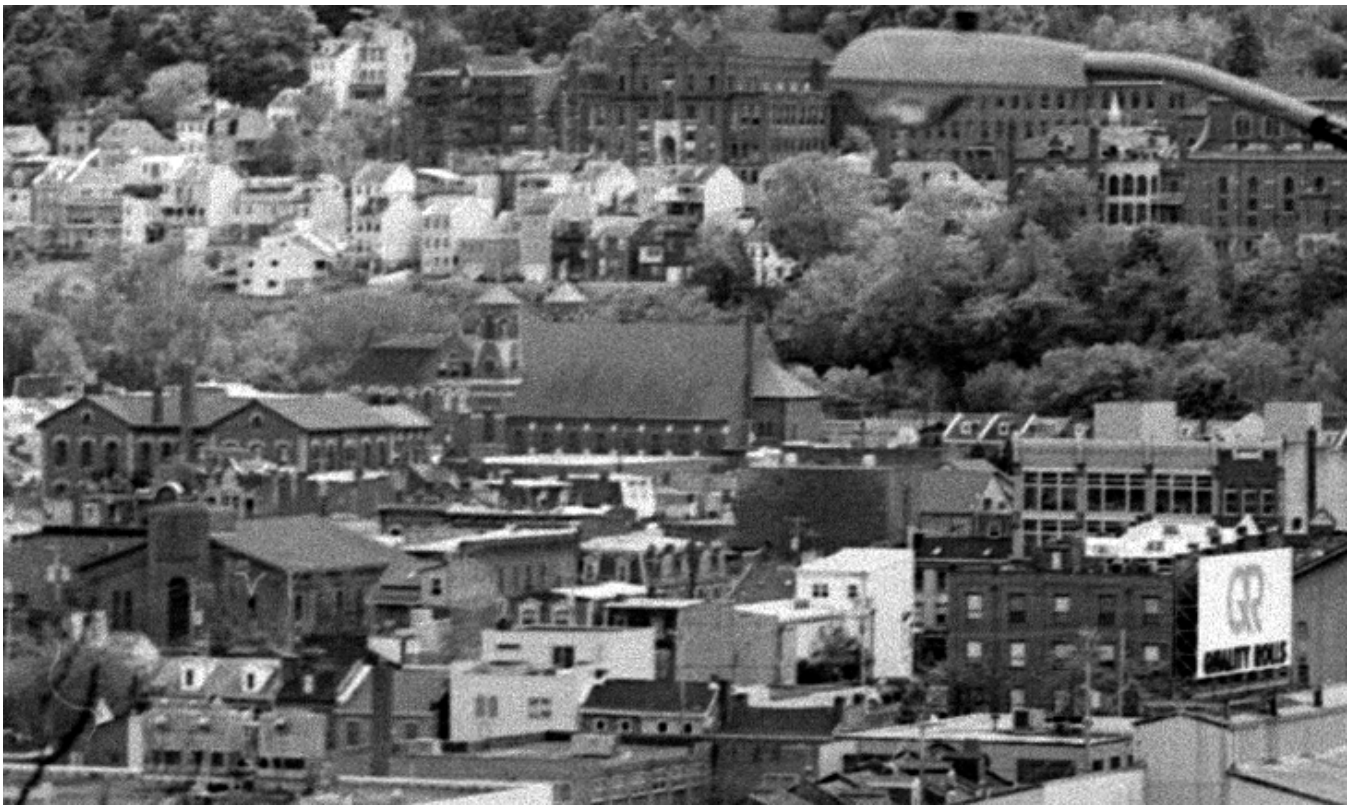

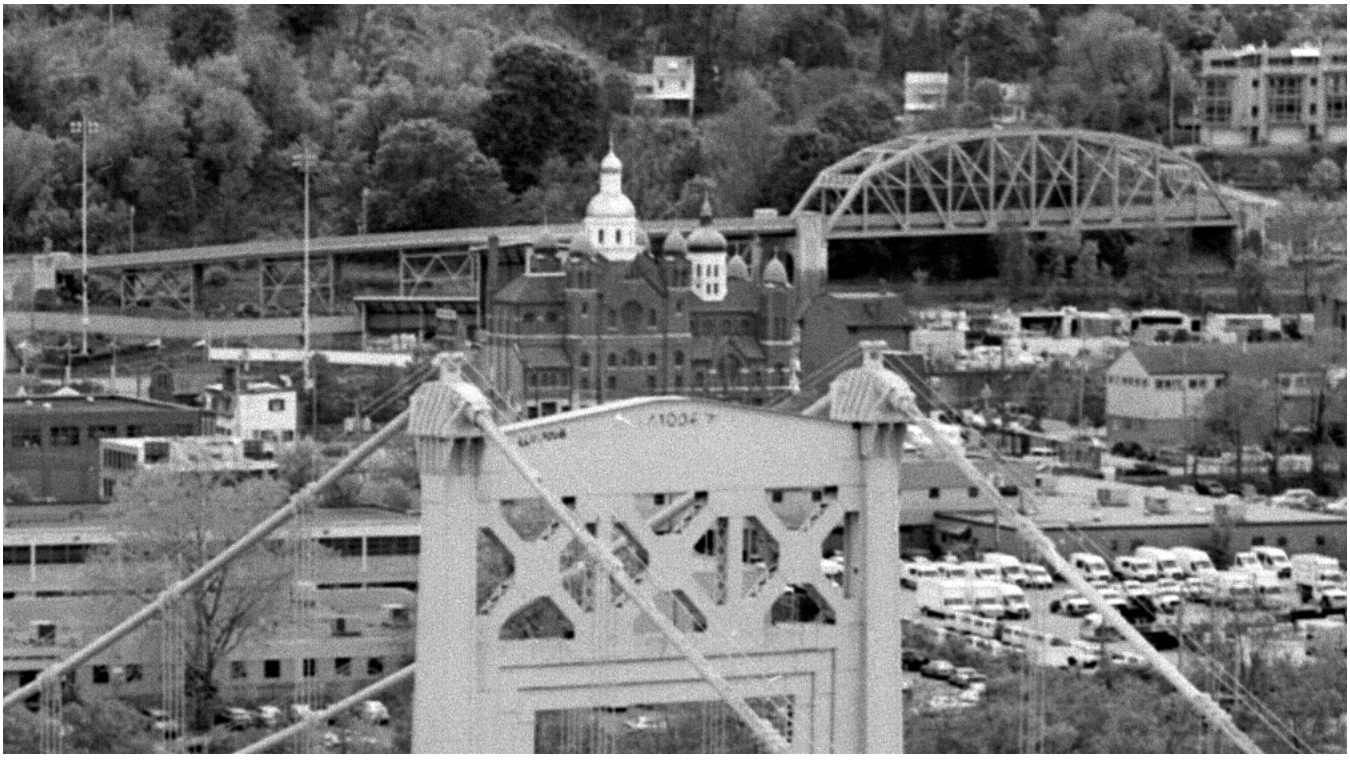

51-6 crop & 51-7 crop

51-8 crop These scans were taken through the plastic sleeve so they could be much better. They were rotated, cropped, auto levels applied, and sharpened.

I don't know. This camera and film seem to be crazy good to me!

I really like these images.